

A HANDBOOK  
TO THE  
MUSEUM OF ORNAMENTAL ART  
IN THE  
*Art Treasures Exhibition.*

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TO WHICH IS ADDED

THE ARMOURY.

By J. R. PLANCHÉ, Esq.

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THE MUSEUM OF ORNAMENTAL ART.

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CHAPTER I.

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THE GLASS AND ENAMELS.

IN contradistinction to the *fine* arts, those termed “ornamental” are frequently spoken of in a vague manner, as of very secondary consideration, and altogether inferior to the former. We have no desire to lower the regard in which painting and sculpture are held, although we may think that their practitioners somewhat unreasonably lay claim to being workers in the fine arts *par excellence*, and are too apt to imagine that none except themselves deserve the noble distinction of artists. We, however, at the present day, and especially in this country, live in an age in which work is honoured, and above all ingenious work; we would, therefore, remind men that if the names of individuals are honoured amongst us, as artists, when they themselves have long since passed away from the sphere of their labours, so is it also with localities; and so long as the world lasts we are not likely to forget that one style of art takes its name from Rome or

Byzantium—that the beautiful earthenware of Samos was world-famous—that the name of Venice is inseparably connected with the art of glass-making—that pistols are so termed from a small and now insignificant town in central Italy—that the name of Cordova is commemorated in that of cordwainers—that Arras is synonymous with noble works in the art of weaving—that diaper tells of Ypres, Urbino, Faenza—Delft of fine works in earthenware;—and that cities like Milan, Rome, Venice, Florence, Augsburg, Nuremburg, and Paris will for ever be noteworthy in history as the great workshops from whence emanated some of the most beautiful productions of industrial art. The cities which have signalised themselves in the past become the instructors of the present; and the emulation which is thus excited, not between individuals, but communities, is less selfish in its nature than the rivalry of artists, and is calculated to be of the highest practical service to the entire nation. Indeed we have a very great objection to the expression *fine*, as applied to one or two arts in particular. All art is fine, when well carried out, and that is the most worthy of praise and deserving of consideration which is not merely a piece of barren beauty, but which lends a grace and charm to the common requirements of every-day existence. Art is good in itself, and if we discover its presence in the commonest materials, we give it all the more reverence. Whatever is touched by the magic wand of art becomes beautified and enriched, and the clay beneath our feet is transmuted by its power into objects which nations carefully preserve amongst their most valuable treasures. From considerations of this nature we are inclined to regard the museum of ornamental art as that portion of the present Exhibition which is calculated to produce the most practically useful result, and to be of the highest importance to the community. We propose, then, to enter somewhat into detail regarding the several arts illustrated in the museum, and will commence with those which come first in order, as arranged in the cases, the manufacture of glass, and the application of enamel to ornamental purposes.

Glass is one of those substances which most strikingly attests the ingenuity and art of man; white, delicate, fragile, and pellucid, it bears little trace of the hard and opaque elements from



which it is produced. Pliny, in his "Natural History," ascribes its invention to the chance burning of "nitrum" by some Phœnician sailors on the banks of the sandy river Belus, at the foot of Mount Carmel, in Palestine; but this is, doubtless, a most apocryphal account. Glass was known and used in a great variety of form amongst the Egyptians, Phœnicians, Assyrians, Greeks, and Romans. Indeed all the nations, we may conclude, of antiquity knew and used glass for various purposes. Amongst the Romans, the manufacture was carried to great perfection, some fine examples of which are still preserved, such as the celebrated Portland Vase in the British Museum, so well known by means of Wedgewood's excellent copy of it; the Alexandrian Vase, and especially the very beautiful vase found at Pompeii in 1839, both now preserved in the Museo Borbonico at Naples. Under the empire great improvements were made in the art; and Nero is stated by Pliny to have given 6,000 sester tia, nearly 50,000*l.* sterling, for two cups alone. On the transference of the seat of empire to Byzantium, the modern Constantinople, the art was continued there from the fourth or fifth century to the thirteenth, after it had declined and had been finally lost at Rome itself. During this period also Damascus, as the chief manufacturing city of the great Arab dynasty, and Alexandria, in Egypt, another of their greatest commercial towns, were celebrated for works in glass; the former, probably, in the shape of ewers, goblets, lamps, &c., the latter for coloured beads, and those diamond squares, gilded, red, and blue, which formed so important a feature in the architectural decoration of the thirteenth century in Italy. It is amongst the Greeks of Byzantium that we first read of coloured glass used in windows; and Paulus Silentiarius gives a detailed account of the coloured glass used at Sta. Sofia in the sixth century. During the mediæval period, or from the thirteenth to the sixteenth century, Venice and the East were the two main sources from whence glass was supplied; although manufactories, especially for coloured glass to be used in windows, existed in other Italian towns, in Flanders, and probably in other countries. Venice sent glass beads and imitation jewels to all parts of Asia and Africa, whilst Byzantium and Damascus transmitted their coloured ewers, &c., to Europe.

Thus we read in the fourteenth century of a flat bowl, painted Damascus fashion, two glass bottles, of Damascus work, &c. At the close of the fifteenth century, the Venetians had learnt from the Greeks all the processes in use amongst them, and, after the fall of Byzantium in 1453, became the great manufacturers of glass for Europe. Few, if any, examples, however, of their work prior to the sixteenth century are known to exist, and the great mass of specimens preserved to us are of the sixteenth and seventeenth centuries. Early in the eighteenth century, the art from various causes declined, and finally gave way to the new style of Bohemian ware, which was principally of a massive character, cut into facets, and broadly coloured and gilt. Since that period the art has once more progressed with little intermission, and at the present it is not manipulative or scientific skill so much which is deficient, as a good artistic feeling and sufficient boldness of execution.

The earliest example in the present collection is contributed by J. W. Wyld, Esq. of London, who has forwarded with great liberality an enamelled Arabic pendent lamp (case A, south side, central hall), probably of the fourteenth or early fifteenth century. This is not only beautiful as a work of art, but very interesting, as being an example of the style in which the earlier enamelled Venetian tazzas, &c. of the same character were founded; of these the museum contains a large number, principally in the Soulages collection (case M, north side); others are contributed by Mr. Nicholson of London, who was the first boldly to lead the way in consenting to exhibit such fragile treasures; and Mr. Felix Slade (case A). These tazzas, or flat dishes raised on a little stand, are of white glass, having generally an ornamental, coloured, or gilded border; the peacock-feather pattern being most common, and a central heraldic shield enclosed in a wreath or circle. Of another class, are the coloured vessels, &c. also ornamented with enamel. A very fine early example of this class, rich blue with animals *gardant*, and foliage round the bowl, is in the collection (case A, on step).

At about this period, or early in the sixteenth century, the Venetians made use of that particular process which is so characteristic of their ornamental work in glass: it was called by them

“Vitro di Trina,” or lace glass, the secret of making which was lost in the eighteenth century, but has since been partially recovered through the persevering and intelligent researches of M. Bontems. It consisted in enclosing opaque white or coloured canes within the glass, arranged in a great variety of patterns, the most remarkable, perhaps, being the spiral crossed work of opaque canes in clear glass, between each crossing of which an air bubble is formed in the process of fusion. Many very beautiful examples of this description are exhibited in case A. Of Schmelz glass, a dark brown mottled species, which, when held to the light, has a deep rich, ruby tint, several very fine specimens are contributed, and may be found in the same case. The Schmelz aventurine is the same description of glass, spotted over with globules and patches of gold; besides which we find frosted glass and chemical vessels of great variety and fancy in form. Of these last, some exceedingly curious pieces are to be remarked in the contributions of Earl Cadogan, the Duke of Buccleuch (case A), and in the Soulages collection (case M). Nothing can be imagined more delicately beautiful than the colour of the opal glasses, tazzas, &c., of which there are many, and the varied iridescent tints they assume according as the light falls upon them. Beside these are numerous toys, millefiore balls, glasses with flowers or a little boy astride a cask inside, beaux and belles of the eighteenth century, where we may see a belaced and frilled exquisite, with the tiniest of little cocked hats, his hands enveloped in a muff, and quite raised off his feet with simpering vanity. He is attended by a partner, equally jaunty, who has applied *la mécanique* as liberally as any fine lady of this age of good taste itself (case A). But the application of this coloured enamelled glass was carried, at the close of the seventeenth century and beginning of the eighteenth, much further. Thus in the present collection we have a complete cabinet of rich architectural design, with balustraded parapet and richly decorated frieze, such as might have served as a model to any “deviser of buildings and pageants” (second group of furniture south), and a shrine of coloured glass, jewelled and festooned, in which is set a pretty terra-cotta statuette, Notre Dame de Montaygu, with the infant Christ in her arms. Other curious specimens of etching on glass, by means



of a powerful acid, a German invention, are seen in case A; but to appreciate the beautiful effect of this process the specimens of it require to be held up to the light in a certain position before it can be seen. The deep drinking German shows his artistic appreciation of Bacchic pleasures by numerous large cylindrical "Wiederkoms," or *Come agains*, of that size, however, that to us degenerate votaries of the god of this day it seems impossible, that, after having finished the contents of one such, we should be in a state to come again at all. These Teuton drinking cups are of no beauty as regards form—in this respect offering a marked contrast to the graceful contours of the Venetian glasses, but are covered with heraldic bearings, redolent of aristocratic pride, exhibiting the quarterings of innumerable "Vons," barry bendies, vairs, countervaires, columbines, hydras, and split eagles, in such abnormal and eccentric variety as would drive an English herald quite out of his wits. Others, instead of these genealogical and heraldic ornaments, show a happy couple stepping gracefully forward, as only the fine ladies and gentlemen of the eighteenth century could, holding each other by the hand, surrounded by a shower of letters, usually in this case white, informing the world that they were happily united on such and such a day in the year of grace, and defy fate ever to render them less loving than in their courting days. Some again of these glasses are intended to promote joviality; and a very bloated Bacchus, in a red skin, with a vine wreath round his head, bestrides an enormous cask, and offers a goblet of its contents, with each hand, to broad-tailed, long-wigged, beruffled gentlemen by his side. Others again are commemorative of great political facts, and much interesting information as to the sentiments of the day may be gleaned by whoever can decipher the somewhat puzzling and closely-written lines which record them. Very valuable examples of these classes are in case A. The writing on all the examples in the present collection sufficiently attests the whereabouts of their manufacture; they are German or Dutch. One very curiously engraved bottle is sent from the Philosophical Museum, York (case A); it is a clear glass bottle, with wreaths of flowers engraved on it, within which are the words in German text, "Concerning constancy, it is a hidden treasure." This, probably,

was expressly engraved for some adherent of the house of Stuart, in the early part of the eighteenth century.

Of modern glass, there are also several interesting examples in this case. Some very fine pieces of boldly cut, richly-coloured Bohemian ware; an ewer and glasses, executed after designs by G. Nicholson, Esq., are very good as regards form and fineness of engraving, for which also some specimens contributed by Apsley Pellatt & Co., are very praiseworthy. All this modern glass, however, is remarkable for its crystal-like clearness, which appears to us to be no advantage, and we deem the very slightly tinged material fabricated at Venice, usually of a delicate green, preferable to the colourless translucency of modern work. Some specimens executed by Messrs. Binns of Worcester, contributed by Mr. Apsley Pellatt, show the application of enamel painting to glass, much on the same principle and in the same style as the Limoges enamels, *en grisaille*, of the sixteenth century.

From the glass, we now proceed to the enamel case (B), in which this material, very similar in its component parts to glass, coloured by means of various metallic oxides, is applied either as an ornamental accessory to works in metal, or as a means of painting, and perfect in itself. The art of enamelling has been known in the East from the most remote antiquity. In the Museum *Die Vereinigten Sammlungen* at Munich is preserved a very beautiful enamelled Egyptian bracelet. Many Greek and Roman examples are to be found scattered in the various national museums, and in the east it is this art has been in use from time immemorial. Among the Byzantines it was practised to a very great extent and with much mechanical skill. Several beautiful specimens are still preserved throughout Europe, and more especially in Italy. Of these the most remarkable is the celebrated Pala d'Oro, or Golden Frontal of the Altar of St. Mark, at Venice, which, though very much in the state of Sir John Suckling's silk stockings, still closely retains its original appearance. The characteristic of this style of enamel work is its being embedded in metal, generally gold, with thin partitions of the same metal to divide the several colours. The drawing is usually of the lowest description and monotonous. The execution, how-

ever, is of the very delicate nature generally found in Oriental work. Enamels of this class are rare in England. Of the two most celebrated, one a pectoral cross, the property of Mr. Beresford Hope, from the Debruges Dumesnil collection, is in the museum (case B, south side). The other, Alfred's jewel, in the Ashmolean Museum, Oxford, was also promised, but the authorities could not decide on parting with it when the hour of packing arrived, on account of its great historical value. Some of the Celtic and Anglo-Saxon enamels in the present collection are of the greatest beauty and interest, as seen in the Fausset collection, contributed by J. Mayer, Esq. of Liverpool (wall case U, north side). At the beginning of the 12th century, the enamel work of Limoges in the south of France, which had been made in that neighbourhood more, probably, than a hundred years previously, came greatly in vogue, and to such an extent was it used to decorate ecclesiastical works in metal (chiefly copper gilt), that it must have been carried out on a large scale, and no doubt at several workshops. France is especially rich in examples of this class, but they have been met with also frequently in Germany, Italy, England, and other countries. The process is, in point of fact, similar to the Byzantine; the enamelling substance is still embedded in the metal, and the colours are divided by partitions, but instead of being let in and attached by hand to the sides, they are portions of the metal itself remaining from the ground which is cut out. Of this class, which for some time was called Byzantine work, and ascribed to a period as early as the 9th and 10th centuries, a very large and complete collection is here formed, consisting of reliquaries, pyxes, in which the consecrated wafer was kept; small portable altars for the devout, or the sick on the point of death; candlesticks, with large spikes to fix the candles on; bookcovers, on which we see the long cadaverous body of the Saviour nailed to the cross, surrounded with the emblems of the evangelists, the Lion of St. Mark, the angel of St. Matthew, the winged bull of St. Luke, and the eagle of St. John; bowls for washing the sacred utensils in: and salvers, richly ornamented with scroll-work, and angels armed with sword and shield. The colours in these examples appear on a dark-brown copper ground only, but these colours, mainly red, blue and green, were



originally placed on a bright gilded field, and must have had a most brilliant effect. The examples are mostly to be found in case B, and wall-case B. Examples forwarded from the Meyrick collection (case L, north side) are also very remarkable, among them being the celebrated pastoral staff called St. Ragenfroi's, of the 12th or 13th century. This collection, with the armour, &c., is, however, unfortunately kept separately from the rest, that being a stipulation made by the owner.

After the 13th and during the 14th century, another process was in vogue, in which the metal ground was engraved with the outlines of the design, which was covered with a varying depth of transparent enamel, allowing the lines to be seen beneath it. In this method, which apparently took its rise in central Italy, we meet with much greater artistic merit, and some of the finest specimens, such as in the great altars of Florence and Pistoia, are of the highest beauty as pictures. The pastoral staff of William of Wykeham, contributed by New College, Oxford; the tenure horn of Severnake Forest, belonging to the Marquis of Aylesbury; the cup of King's Lynn, Norfolk, and two morsers or clasps, forwarded by Mr. Magniac, present very fair examples of this style, used as an accessory to other arts (case B). The next distinct process we meet with is that termed *à paillettes*, in which the colours are richly studded with imitation enamel jewels. At the close of the 15th century this method appears to have been in vogue at Limoges, and several fine pieces, remarkable for the brilliancy of their colour, especially the turquoise blue, are to be found in the collection. We were particularly struck with a crucifixion, belonging to S. Addington, Esq.; another sent by Lord Hastings, and a Holy Family, contributed by Mr. Danby Seymour, M.P. (case B). Early in the 16th century we perceive a great advance in the art, or rather in its pictorial development, at Limoges, in which place it was destined to reach its apogee. There can be little doubt that this arose from the impulse given to art by the revival of the antique in Italy, from which country artists of the greatest ability visited and settled in France, and from the advancement of a knowledge concerning the best works of the day, by means of engravings: so that the beautiful productions of L. Limousin, Pierre Raymond, the Penicauds, Courteys,

and Court, could vie with any other art of the day. At the earlier stage, these enamels were highly coloured, and the high lights frequently made with gold hatchings; in the next the ground is usually dark, and the subject delineated with white and grey. Sometimes the flesh tints only are expressed in proper colour. This style was called *en grisaille* or *camaieu*; in the last period, or at the middle or close of the 17th century, we perceive a return to colour, but the drawing is poor, and the spirit of the earlier masters is fled, until at last the art declines into mere foolish representations of saints in ecstasies, and is revived only for a short period to shine in miniatures, watches, and brooches, until it is lost through its frivolity, at the close of the 18th century. Thus we see that the history of this portion of the art may be divided into four periods: the finest examples of the first are the hunting horn of Francis I. and a splendid coffer, of unusual proportions. Some very beautiful salt cellars and candlesticks, a magnificent oval plateau, representing a chase, &c.; and some very remarkable ewers (case B). Of the second period, in the same case, are a beautiful pair of candlesticks, several fine circular dishes, illustrating mythological and sacred subjects, after Raffaele and others; a grand oval plateau, with the Judgment of Paris, after the engraving of Marc Antonio Raimondi. Of the third period, that of the Laudins and others, excellent specimens are contributed by the Marquis of Bath and Lord Delamere (case B and wall case B). Of the fourth period, that of the Toutins, Petitots, Bordiers, and their followers, very choice examples are to be found in the case containing domestic and personal objects (wall case A), and in the government contribution from Marlborough House (case U, north side). Oriental enamels abound here, and are of a very fine description, especially the great Shanghai vases.

## CHAPTER II.

## THE METAL WORK.

THE art of working in metal is one of the earliest probably to which the ingenuity of man was applied, and one which, from its difficulty, has always been held in peculiar estimation, especially when manual dexterity has been accompanied with artistic genius. Thus the names of Tubal Cain, Dædalus, St. Eloisius, and St. Dunstan are still renowned as the fathers of all ancient and modern art of this description. The troublous days of the dark ages have not left many examples of goldsmiths' work for after times to treasure. Some few, however, still exist, and are characterised by much richness and skill, such as the silver vases preserved in the museum of the Vatican, the celebrated Lombard crown at Monza, the crown and sword of Charlemagne in the imperial treasury at Vienna, the altar frontals of St. Ambrose at Milan, of St. Mark at Venice, and that formerly at Basle in Switzerland. In the 11th and 12th centuries the art, in common with all others, received a fresh impulse. Bishop Bernward of Hildesheim, and Abbot Suger of St. Denis, near Paris, were great patrons, and the first certainly an adept of the art; and to Theophilus, a "*humilis presbyter*," we owe a detailed account of the processes employed in all the arts at this period. From the 13th century onwards the reliques of the goldsmith's art increase. In the 14th century the artist in precious metals was employed not on ecclesiastical subjects only, but on works for the wealthy and noble. Thus the inventories of gold and silver plate, &c., in the possession of Charles V. of France and his brother, the Duke of Anjou, written about the year 1369, describe a great quantity of most valuable objects for daily use, richly ornamented. The taste for such works progressed still more rapidly in the 15th century, the same style being retained, though characterised by the more florid ornament of the late pointed architecture in vogue during the century. Many subjects of this period are preserved, and are



remarkable for their manipulative skill, fine design, and richness. The revival of the antique before the commencement of the 16th century, had already in Italy completely changed the character of all art, under the direction of such great artists as Ghiberti, Donatello, Brunelleschi, della Inercia, Filarete, Pol-laiuolo, and Francia. The new style spread gradually into Germany, France, Spain, and England, and entirely overthrew the traditions of former ages. In the 16th century, the goldsmith's art was practised in a noble manner, and was held in high esteem throughout Europe. Weakness and decrepitude, however, did not fail to overtake it. In the 17th century, the principles and practice of the art equally declined; its glory departed before the middle of the 18th century, and was lost in the contorted affectation of the French school. From that time forward the artistic value of all works in metal decreased, until at the present day we again perceive symptoms of its revival in England; and we have little doubt that the present Exhibition will powerfully aid in shaping its progress in a right direction. One of the earliest examples of the goldsmith's art, in the present collection, is a thurible, contributed by the Rev. Dr. Rock (case G.) This is probably a relique of the latter part of the 12th or commencement of the 13th century. Another very curious early piece is the Dunvegan Cup (case G), of wood in metal setting, a remarkable example of the Celtic style, perhaps of the 11th century. It is contributed by Norman M'Leod, Esq., who holds it by right of family descent. Of this period also is a curious bronze candlestick, of dracontic design, formerly gilt (case F). The universities have been extremely liberal in their contributions; and we can here admire at our leisure such invaluable specimens of art as the celebrated pastoral staff of William of Wykeham (case B), allowed to be exhibited for the first time to the public by the authorities of New College, Oxford, and the pastoral staff of Bishop Fox, from Corpus Christi College, Oxford, as richly ornamented with nielli as that of Wykeham with enamels (case G). Oriel College forwards some most delicate specimens of mediæval workmanship, in the shape of salts, cups, &c.; and from Queen's we see one of those large curved horns, set in silver gilt, with the inscription "Wasseyl," from which all the members of the college drink on certain com-

memorative days. Cambridge also forwards one from Corpus. In this university it is called the "Copus horn;" and Pembroke College exhibits the cup, of good design and workmanship, presented by its founder. All these are in case G. Among the contributions from private collections, we particularly remarked a silver and silver gilt monstrance of the 15th century, with enamelled stand (case G); a censer, contributed by Mr. Wells (case G); a thurible of the early part of the 16th century, belonging to Cardinal Wiseman (case F); and several interesting examples in the Meyrick collection (case L, north side). In works of the Renaissance style, the museum is particularly rich. Here our attention is attracted to the fact that the goldsmith of that epoch did not confine himself to works in the precious metals. It is true, that in previous ages he worked in several materials, but it is to this period especially that we must look for some of the finest examples of art, executed in the base metals by some of the first goldsmiths of the day. How varied and unusual were the powers granted to the artist of those days; a short account of one, the celebrated Benvenuto Cellini, may suffice to give some idea.

Vasari says, "Cellini, a citizen of Florence, now a sculptor, had no equal in the goldsmith's art, when he followed it in his youth, and was perhaps many years without having any, as well in the execution of little detached figures or bas-reliefs, and all the works of this profession. He mounted precious stones so beautifully, and decorated them with such wonderful settings, such exquisite little figures, and sometimes of so original and so fanciful a taste, that nothing can be imagined superior to them. Nor can we sufficiently praise the medals of gold and silver engraved by him in his youth, with incredible care. He made at Rome, for Pope Clement VII. a cope button of admirable workmanship, in which he represented the Eternal Father. In it he set a diamond cut into a point, surrounded by little children chased in gold, with extraordinary talent. Clement VII. having ordered him to make a chalice of gold, the cup of which was to be supported by the theological virtues, Benvenuto conducted this astonishing work almost entirely to its completion. Of all the artists of his time who tried their abilities in engraving medals of the Pope, no man succeeded better than he did, as all those know who possess any;

or have seen them; therefore all the dies of the Roman money were entrusted to him, and never were finer pieces struck. After the death of Clement VII. Benvenuto Cellini returned to Florence, where he engraved the head of Duke Alexander upon the dies of the money. The beauty of these is so great, that many impressions are now preserved like valuable ancient medals, and that not without reason, for Benvenuto here surpassed himself. Finally, he devoted himself to sculpture, and the art of casting statues. In France, while in the service of Francis I. he executed a number of works in bronze, silver, and gold. On his return to his own country, he worked for Duke Cosmo, who first ordered of him several pieces of metal work, and afterwards some sculptures." Thus the goldsmith of the Renaissance period was truly an universal artist. He was regularly taught drawing from the figure, and the principles of architecture, as well as the arts more immediately connected with his profession, such as niello work, enamel, and damascening, and from amongst his class rose the greatest armourers of the day. Such were Michelagnolo, the master of Cellini, and Filippo Negrolo, of Milan. Nor was Cellini singular in his talent for casting medals or making dies. Numerous goldsmiths of the 16th century distinguished themselves in the same line; and amongst the most excellent carvers of cameos and intaglios of his day, ranks Caradosso, the celebrated goldsmith of Milan—the Cellini of Lombardy. Of the example of this epoch in art, forwarded to the exhibition, we would particularly mention the Cellini cup (case G), a fine piece of chasing in silver gilt, the property of the Earl of Warwick, and also the very beautiful Nautilus shell cup, contributed with several other fine specimens of 16th and 17th century work, by her Majesty (case G). This specimen has also been ascribed to Cellini. Note also the clock of Anne Boleyn, presented to her by Henry VIII., also from Windsor Castle (case F), the mace of St. George, and an ewer and salver, very richly ornamented with *repoussé* work in silver gilt, contributed by the mayor and corporation of Norwich (case G). The corporation of Oxford sends a grand loving cup, a large goblet of silver gilt which is passed round the table on the occasion of bountiful city feasts. This cup was presented to Oxford by Charles II. Another, of equally



grand appearance, is forwarded from St. John's College, Cambridge (case G). Great Yarmouth, Thetford, York, Cambridge, Oxford, Chester, Rochester, and Lincoln also have most liberally contributed the cherished insignia of their civic authority, in the shape of richly-worked and ponderous maces, oars and chains of office (cases G and K). Nor have the several great London companies been niggardly in assisting the great work, with the unfortunate exception of the company of Goldsmiths themselves. The Barber Surgeons send some beautiful tazzas and chaplets, or caps, used by the officers of the company in state ceremonies (case K, north side); the Carpenters send their goblets and chaplets also (case K); the Clothworkers, amongst other curious pieces of 17th century art in England, have forwarded the cup presented to them by that prince of gossips, Samuel Pepys (case G); and the Worshipful Company of Mercers have lent three of the most exquisite examples of Renaissance work in the museum, a waggon to hold condiments, a tun or a stand to hold sauce or liqueur, and a grace cup, all of the best design, exquisitely chased, embossed, and enamelled (case G). Messrs. Hunt & Roskell, who undertook to collect examples of goldsmith's work, have obtained several fine examples; but they are mostly of a late period, and though grand from their size are not commendable perhaps, as models for imitation. Such are the great wine coolers of the Duke of Rutland, the wine coolers and the candelabra of the Earl of Stamford and Warrington, and the gold plate of the Duke of Devonshire (cases K, north side, near the transept). Some exceptions, however, we note, and these are mainly from Mr. Hunt's private collection. Especially we would notice a silver medallion plateau of great interest, and a dish, silver gilt, curiously encrusted with imitation jewels and enamel work (case K, north side). It is not, however, in the precious metals alone that we must look for good examples of art, for some of the most delicately executed and best designed works are in brass, latten (a compound of copper, tin, and silver), and pewter. The earliest and most interesting, as well as the most remarkable in point of elaborate execution, are the mediæval Arabic latten salvers contributed by Mr. E. Falkener and Mr. Rhode Hawkins, of London (case F, south side). Nothing can

be imagined more intricate than the arabesque designs on them, which are broadly incised on the metal, the interstices having been frequently filled up with what appears to have been a red enamel. From these—as is clearly attested by several fine specimens of Italian work of the 15th and 16th centuries, to be seen in the Soulages collection, the government contribution (case U, north side), and some salvers belonging to Mr. R. Hawkins (case F, south side)—the Venetians and Milanese took many a model. Indeed, the peculiar style and name of Damascene work, speak clearly of the place whence its adoption in Europe was derived. The influence of the East, during the 13th and subsequent centuries, on the art of Europe, has often been suspected to have been more powerful than is usually supposed; and when the subject is duly investigated, we are inclined to believe that Europeans will be found indebted to Eastern nations, not only for much valuable knowledge in science and literature, but in art also.

The most remarkable works in brass and latten are the large salvers ornamented with central *repoussé* subjects, such as Adam and Eve standing beneath the tree of the knowledge of good and evil, the Annunciation, the labourers of the vineyard bearing large branches of vine, from which hang clustering grapes. All these subjects show that the salvers were used for ecclesiastical purposes, and the frequent occurrence of sacred inscriptions, such as “Ave Maria gracia plena,” certifies this. Indeed, many may still be found in use in the more out of the way towns of Italy and Germany. The large ones were used for washing the sacred utensils in, and the smaller ones were probably offertory dishes. They appear to have been manufactured in great quantities at Augsburg and Nuremberg, in southern Germany, at the close of the 16th and during the 17th centuries. Very fine examples of this class are exhibited by the Duke of Buccleuch and others (case F). If, besides the great Italian artists of this epoch, the names of such men as Jamnitzer, Kellerthaler, and Silber of Nuremberg, and Ruker of Augsburg, are still honoured as workers in metal, we must not therefore forget one who lent to the commonest material a charm of the highest nature. The pewter dishes and vases of Francis Briot are amongst the most

remarkable and beautiful productions of the 16th century, for their elegant forms, exquisite design, and delicate execution. Little is known of Briot's life, but it is certain that for some time he was die-maker to the mint at London, and executed several works in this country. Very excellent examples are to be seen in the Soulages collection, the government contribution (case U, north side), and those of Lord Hastings and Baron Marochetti (case F). Besides the larger works in metal which we have just noticed, there are many most interesting and curious examples to be found in the first wall case (A) on the left hand as we enter, containing articles of personal and domestic use. Amongst them are some very fine specimens of mediæval and Renaissance jewellery. Of the first an enamelled hairpin, and chatelaine, contributed by C. Bradbury, Esq. of Manchester, are exceedingly interesting, although not so brilliant as the jewels of the later period, such as the fine Sicilian earrings, contributed by Miss Auldjo, of London; an "enseigne" and earring worthy of Cellini, the property of the Earl of Cadogan; a fine coral brooch set in turquoise, lent by Lord de Tabley; several very remarkable mother-of-pearl brooches, in the form of frogs and insects, belonging to Lord Delamere; some splendidly enamelled and jewelled pectoral crucifixes, the property of Mr. Francis Pulszky and Cardinal Wiseman; and several fine specimens of cinque cento jewellery, contributed by Messrs. Hunt & Roskell, through whose interest Mr. Wheble has allowed one of the most curious pieces in the collection to be exhibited, viz. an Anglo-Saxon ring of pure gold, with the name of the owner, "Alstan," enamelled around it. Here also are to be seen some of those "gammel" or double rings, which form one in appearance, and which when detached show a heart or some amatory device within—two hands which clasp together being a favourite subject. These betrothal rings were much in vogue during the 16th and 17th centuries.

Under the head of metal work, we also include the series of clocks and watches in this case, and those also contributed by Mr. Mayer, of Liverpool, in his case near the transept (south side). From the first invention of clocks, early in the 10th century, by the monk Gerbert, they were executed on a large



scale and in a cumbrous manner, with cog-wheels and pendant weights. In the 15th century, however, the invention of a spiral spring, placed within a hollow cylinder, took the place of the chain and weights, which till then was the motive power; and Carovagius, about the year 1480, invented portable clocks, with striking bells and an alarum. In the succeeding century portable clocks of the most complicated mechanism, and richly ornamented, were made in Italy and Germany, especially in those two classic cities of art, Augsburg and Nuremberg. At what precise date these portable clocks were transmuted into watches is not ascertained, but watches occur about the commencement of the 16th century. The Flemish and French watches are large, cylindrical, and with open worked arabesque borders; the German ones, or rather that particular class made at Nuremberg, being small and ovoidal in form, became known as "Nuremberg eggs." In the course of the century we meet with watches of great variety, tulip-shaped, octagonal, or let into a cross, so as to be worn as ornaments, and decorated with engravings, enamel work, and nielli. Many were set in rock-crystal, so as to allow the delighted owner to examine the works within; and one in the present collection (wall case A), contributed by Lord de Tabley, is set within a red transparent stone, little more than half an inch in diameter. A very small and pretty tulip watch is contributed by Mr. Mence. The Earl of Cadogan sends a fine small crystal watch, set on a silver gilt stand; and very pretty enamelled examples are forwarded by the Hon. A. Willoughby, Messrs. Ellis, of Exeter, and Miss J. Clarke (wall case A). From the Philosophical Museum of York we remark one with the solemn inscription of "*Vigila, nescis quâ horâ.*" "*Watch, for you know not the hour.*" Nor are specimens of historical interest wanting, and we find amongst them the watch of Louis XVI. contributed by the right Hon. Crofton Croker, and two which belonged to Charles I. and II. most liberally forwarded with other Stuart relics by the Duke of Richmond (wall case A). Several very beautiful examples of enamelled watches of the 17th and 18th centuries should also be remarked in the government contribution (case U).

Various other specimens of art in the metals deserve notice in

the collection, either from their workmanship or as serving to illustrate customs now obsolete. Such are the pretty bridal knives with which ladies were presented at their marriage by the bridegroom, to cut the thread of life, should he ever prove untrue. A few good specimens are contributed by J. Mills, Esq. of Norwich (wall case A). Near them are several apostle spoons, as they are termed. One fine set is sent by the Rev. T. Staniforth; and Oxford contributes some. A few curious ones with ships, &c. at the haft, in place of apostles, are sent by Messrs. Ollivant & Botsford, of Manchester: these are probably of Dutch manufacture. Spoons of this description were given to children at their christening, whence the common expression of a man being born with a silver spoon in his mouth. Besides these, we have scissors, nutcrackers, and snuffers, all more or less ornamental, and though not so nicely finished as the work of the present day, of much bolder and more effective design. Indeed, from all that we have seen in this section of the museum, we would say that in spite of the ambitious character of modern work, and its size and richness (always excepting the unrivalled works of Vechte, case K, near transept, north side)—we are very inferior to the great artists of the 14th, 15th, and 16th centuries in goldsmiths' work, and in all that appertains to it. The best things we have produced are copies of ancient models, or are founded on old designs. Originality is not our forte, and never will be until the professed goldsmith, no longer a mere capitalist trading on the brains and genius of other men, shall become bonâ fide what he professes himself to be—an artist. He will then have to attend academies, and serve his apprenticeship to art as all other artists do. He will not only do this, but perceiving the value which various processes may lend to his productions, will make himself master of enamelling, niello, and damascene work; and then, not placing his reliance on richness of material or elaboration of ornament alone, he will be enabled to turn the commonest metal into something which shall receive the meed of approbation from his fellow-men to the end of time.

## CHAPTER III.

## THE POTTERY AND PORCELAIN.

MOST states in former times acknowledged and recompensed those on whom their prosperity depended, and with a far-seeing wisdom recognised the honour due, amongst others, to the decorative artist. Thus we find that peculiar privileges and dignities have been, at various times, awarded to him. The glass painters of Normandy were "gentilshommes" by virtue of their vocation. To be a master-workman in glass, at Venice, was to be enrolled in the "Libro d'Oro," and become one of the most privileged citizens of the republic. The trades and arts of Florence could found or destroy a dynasty; and to be a cunning workman in clay was sufficient, in the dukedom of Urbino, to endow a man with nobility. Indeed, throughout southern and western Europe, the artist of every class was regarded as one whose presence and whose works conferred an honour on the state wherein he dwelt. This has always been especially the case in classic Italy, where, amongst other arts, that of pottery was held in high esteem during the 15th and 16th centuries; and we propose to sketch briefly the history of that art as shown in the works to be seen in the present collection.

We need hardly, perhaps, observe that there are two distinct species of earthenware, usually classed separately as pottery and porcelain; the distinctive difference being that the first is comparatively thick, heavy, and always opaque, whilst the latter is thin and often of delicate semi-transparency. Such, however, is the value which art can lend to common materials, that ordinary pottery can at all times by its means vie with porcelain in beauty and in value. It is to this class of work that the Italian artists turned their attention, and the celebrated "Majolica," so esteemed by virtuosi, is nothing more than the most ordinary earthenware, rendered valuable by means of the drawing, colour, and glaze applied to it. Amongst the Greeks of the Lower Empire, the



traditions of Rome were preserved for many centuries after the commencement of our era; and there appears to be good reason for supposing that up to the 12th or 13th century the method of ornamenting common earthenware with gilding and colour, and of covering it with a glaze, was known to them. There is little doubt that from them the art was obtained by the wide-spreading, powerful, and intelligent Arab races which overran Asia, Africa, and Southern Europe, between the 9th and 13th centuries. Several fragments of pottery, thus ornamented, still preserved in the Sèvres Museum of Ceramic Art, have been ascribed to the Arabs of Northern Africa in the 9th century; whilst the fine examples of coloured and enamelled tiles still remaining in the Moorish buildings of Spain attest the perfection which they had attained in the art at a later period. Indeed, it appears satisfactorily certain that the Moors of Spain, as well as their brethren at Damascus and Bagdad, were well versed in the art of making ornamental pottery, and established numerous manufactories for its production; for many and incontrovertible proofs of this exist in the reliques still preserved to us, amongst which the celebrated vase discovered at the Alhambra in Granada is a noteworthy example. On the expulsion of the Moors, under Ferdinand and Isabella, at the close of the 15th century, this art, with all others practised by them, gradually declined. A manufactory, however, had apparently for some time been established at Majorca, one of the Balearic islands, and the ware there manufactured, and forwarded to the great Italian trading communities, was known as "Majolica." Other factories appear to have existed in Northern Spain; and a dish still preserved in the Sèvres museum, is ornamented with the arms of Blanche of Navarre and Don John of Arragon, to whom she was married in the year 1419; whilst another dish, in the Kunst Kammer at Berlin, bears the arms of Arragon and Sicily alone, and is probably of the second half of the 15th century. These dishes, however, and many others of less antiquity, but of the same style, may yet have been executed at Majorca. However this may be, the art appears to have been transferred in the last part of the 15th century from Spain to Italy, where a rough coloured pottery had been manufactured from a very early period, especially in the valleys of the rivers

Po and Arno; and we are inclined to believe that the pieces of enamelled earthenware so frequently found let into the walls of churches, especially at Pavia and Pisa, were of local manufacture. In the 15th century Luca della Robbia, the celebrated sculptor, brought the production of earthenware enamelled figures to great perfection, and covered them with a tin glaze, which has kept them perfect down to our own day. About the year 1450, the Sforza family, lords of Pesaro, in central Italy, greatly encouraged the art of coloured earthenware, and by the year 1486 the manufactures of Pesaro, Urbino, Gubbio, and Castel Durante obtained a wide-spread reputation. Towards the close of the century there came into general use a white enamel ground or glaze, on which the beautiful paintings of the 16th century were subsequently executed. Of the artists of this period the most celebrated is Maestro Giorgio, of Gubbio, who as Giorgio Andreoli, migrated from Lombardy to Gubbio about the year 1480. His ability in the art speedily became known and honoured. He carried to great perfection the manufacture of the metallic lustres which had been in use before his time, and is usually considered to have been the discoverer of that particular one known as "the ruby glaze." Guidobaldo the second, who succeeded to the dukedom of Urbino in 1538, particularly encouraged the art, which during his reign afforded occupation to many skilful artists, who frequently copied the designs of Raffaele and other great painters, in their works. A great number were also taken from the engravings of Marc Antonio, the designs of Giovanni da Udine, Raffaele dal Colle, and Timoteo della Vite. The little state of Urbino, however, soon fell into the ambitious grasp of its more powerful neighbours, and by degrees the art declined, until a mere remembrance of its beauty remained in the productions of Savona, Siena, Montelupo, Venice, and Naples.

In the present Exhibition there is a large and valuable collection of this species of Italian earthenware; in the earlier examples of which the Soulages collection is peculiarly rich, as there are upwards of thirty fine pieces of Gubbo ware, many by Maestro Giorgio himself, all resplendent with his ruby lustre, of which we have spoken. Our readers should notice, also, a metallic lustre,

of very fine character, likewise of a ruby tone, which is to be remarked on two fine Siculo-Moorish vases, placed in the case D, containing Oriental china, and which are probably of Arabic manufacture of the 12th or 13th century. These very interesting vases are perhaps the most perfect of their kind known. The government contribution from the department of science and art (cases R and S), contains some very excellent examples of Hispano-Moorish ware, characterised by a white ground, on which is delicately traced a conventional foliage pattern, in bistre, sometimes with touches of dark blue, which, when held at various angles to the light, appears golden, dark brown, and even purple. On some fine dishes of this class, contributed by Lord Hastings (case P), we notice several religious mottos, which induce us to conclude that they were used for ecclesiastical purposes. Many peculiarly good bits of early Urbino and Faenza ware are sent from the British Museum (case R); but, as is the case at that national institution, no explanatory labels are placed beside them, and the public can gain little instruction from them in consequence. We need hardly say, that the authorities in London keep the keys themselves, so that the cases cannot be opened, in order to supply the deficiency.

Many fine marriage plates, containing the portrait of the bride, encircled in a wreath or border of arabesque, and surmounted with a scroll, on which is written the lady's name, are to be seen in the Soulages collection (case O), and that of Lord Hastings (case P), whose contribution alone is enough almost to form an epitome of the art. These large dishes, executed principally in blue and gold, on a white ground, were made in great numbers at Pesaro, at the close of the 15th century and later. Others of smaller dimensions, with the lady's portrait, coloured, on a deep blue ground, with the mottoes "*Cintia bella*," "*Beatrice diva*," and so forth, on them, are of later date. Some very choice pieces are sent by government (case R), Lord Hastings (case P), and Mr. Addington (case E, south side). So numerous and excellent are the various examples of the 16th and 17th centuries, that we hardly know which to particularise. Subjects from history, mythology and romance, arabesque borders with figures, generally cupids in the centre, patterns of fine colour and charming design



abound (case E). Of the latest period (that of coloured "capricci," on a white ground, and landscapes), some very good examples are also exhibited in case E. Amongst the curiosities of purchasing connected with Majolica, we may mention that a plate, on which is represented an artist painting a dish, in the presence probably of Duke Guidobaldo himself (case R, north side), sold at the Stowe sale for a few pounds, and was again sold at the Bernal sale, lately, for about 150*l*.

France, as well as Italy, produced fine works in earthenware during the 16th and 17th centuries. The earliest in point of date are some pieces of a peculiar description, of which not above forty exist, known as Henry II. or Diana of Poitiers ware, the cyphers or device of both having been found on them. They are made of a fine pipe clay, on which complicated arabesque designs have been incised, and then filled up either with coloured clays or a composition coloured and then varnished. Very beautiful specimens of this earthenware, the most delicate with which we are acquainted (a candelabrum, ewer, and salt cellar, in case E) are contributed by Sir Anthony Rothschild and Mr. Field. The name of Bernard Palissy is inseparably connected with the history of pottery in France. This great man, through long years of trouble and affliction, beset by difficulties of every description, and sustained by that inward strength alone which so often accompanies the greatest genius, after many trials and disappointments, invented the style of earthenware which now bears his name. It is characterised by intrinsic evidence of a close and loving study of nature (all the subjects being taken from the Fauna and Flora to be found in the valley of the Seine), and by a fine artistic feeling, which, despising the production of pretty gewgaws for the boudoirs of the luxurious, sought to render nature simply as he found her, and to give value to subjects in themselves commonplace and poor, by means of artistic treatment. Finally he succeeded, and thus the man who, as he himself informs us, had in his early years suffered so much misery and reproach—who was accused on account of his experiments of being engaged in the coinage of false money—who was obliged at times to pay his assistant with the clothes off his own back, but who yet said to himself in the midst of his troubles, "work

on, and thou shalt bring to shame all thy detractors," did work on bravely, faithful to himself and his own convictions for fifteen weary years, and obtained at last a tardy but complete acknowledgment of his worth and genius from the noblest of the land. His earthenware is characterised by a peculiar mottled enamel glaze, and the predominance of fish, lizards, insects, leaves and flowers in his designs. Besides some exceedingly fine examples in the Soulages collection (case O), others of great interest and excellence are contributed by the Earl of Cadogan (wall case P), Lord Hastings (case P), Mr. Bohn, and Mr. Napier of Shandon (case E). Palissy, besides being a great artist, was a zealous protestant. Through the favour in which he was held, he escaped the massacre of St. Bartholomew; but in 1587, on refusing to alter his opinions, he was thrown into prison, and died at an advanced age in 1589. In the 17th century, a fine kind of earthenware of good design and colour, was manufactured at Nevers, the predominant tone of which is a fine rich blue. A good example is contributed by Messrs. Minton & Co. (case E). Clermont sent forth some fine pieces of dark mottled brown ware, of very remarkable design, specimens of which are to be seen in the Soulages collection (case M), and the contributions of Lord Hastings (case P), and W. Stirling, Esq., of Keir (first group of furniture on the right hand). Rouen also was famous for a species of French Majolica. Many large vases, with coloured flowers, &c., on a light ground, were manufactured there. Two fine examples of this ware are exhibited by Messrs. Annoot & Gale, of London (second group of furniture, left hand). All earthenware, however, but that for ordinary use gradually went out of fashion, and in the 18th century *articles de luxe* were sought for almost exclusively in the new manufacture of porcelain.

In order to do justice to the Ceramic section of the museum we should write volumes, not a brief notice. We have as yet said nothing of the fine examples of Grès de Flandres ware—that blue and white stoneware diapered with ornamental designs, or impressed with figures and flowers, which we have so often met with in the charming cabinet pictures of the Flemish painters. It was from such tankards as these that Dow and Teniers, and Mieris, and Jan Steen drank deep and inspiring

draughts of the deep-coloured vintage of Burgundy or sparkling Rhenish, and in gratitude immortalised them in their paintings. Very good specimens of this class are contributed by the British Museum and the Department of Science and Art (cases Q and S). As usual, the Soulages collection has some excellent pieces, and others will be found in case E. Next to these we notice the tall cylindrical stoneware tankards or goblets, the Jacobus Kanetjes of Alsatia and Germany, formed of one light-coloured clay, impressed with small figure subjects, sacred and profane, in which the toper might contemplate at will the sacred story of Susannah and the Elders, the creation of man, or the history of the last war, as fancy dictated his choice. That romance which is attached to the potter's art, perhaps more than to any other, adds also an additional charm to these quaint drinking cups; for it is a received tradition, one thought worthy of being preserved by Brongniart, the principal French writer on the history of Ceramic art, that Jacqueline of Holland, whilst captive in the castle of Teylingen on the Rhine, beguiled the hours of her solitude by making cups of this description and casting them into the river, with the express and malicious intention (so saith the legend) of puzzling the brains of the antiquaries of succeeding ages.

England, also, in the person of Josiah Wedgewood, lays claim to a foremost place in the advancement of the potter's art, which, up to his time, had been of the roughest description in this country. To him is due the honour of having raised it out of that state to one of unsurpassed perfection, by his energy, enterprise, and good taste. Wedgewood, who was born at Burslem in 1730, a boy of poor parentage and education, rose by his own sagacity, industry, and appreciation of art to be one of the wealthiest and most remarkable men in England, founding first manufactories and then towns, and giving to England one of our most valuable export trades. He died in the year 1795, leaving behind him a name not only honoured by all lovers of art, but by the entire nation. It is usual to fancy that Wedgewood's ware is confined to the white figures on a blue ground, but although such certainly predominate, yet no man ever produced a greater variety of subjects, and it is not too much to say that there is hardly a process in the manufacture, as practised to within the last few years, which he



did not attempt and succeed in. Of his celebrated copy of the Portland Vase, in the British Museum, there are three examples, one contributed by Mr. Mayer, of Liverpool (in his own case, near the transept); the other two by Mrs. Preston, of Chester, and Mr. Addington, of London (dwarf wall case E). From an inspection of the three may be obtained an understanding of those minute differences which constitute the greater or less excellence of the copy. Mr. Mayer, of Liverpool, also sends a large and beautiful collection of Wedgewood ware (wall case S), and several fine examples are also contributed by Her Majesty, Mr. Addington, Mr. Bradbury, of Manchester, Mr. Apsley Pellatt, Mr. Davis, and Mr. Smith, of London (wall case C, south side). Earthenware, however great its artistic beauty, had for some time been out of vogue amongst the wealthy and luxurious, and ever since the discovery of the passage to India and China by the Cape of Good Hope in 1497, Europeans having become acquainted with the finer nature of Chinese porcelain, sought it for use on great occasions, until, at the close of the 17th century and beginning of the 18th, the desire to possess it became quite a mania amongst the fashionable. It was regarded as something wonderful, from the fact that Europeans were ignorant how to produce it. When, therefore, about the year 1700, Johan Böttcher, of Saxony, assisted by Tschirnhaus, a good analytical chemist, discovered the secret of its manufacture—i. e. the two clays from which pure porcelain is formed—great was the sensation, and the protection which he thenceforth received from the State was but another word for persecution. A prisoner in the hands of the Elector of Saxony, he was placed under constant surveillance, for fear he might divulge to strangers the secret of his priceless discovery; and over the walls of the prison-workshop—the strong Castle of Meissen—in which he shortly after died, were inscribed the words “Geheim bis ins Grab” (Secret to the grave). But it is not in the power of potentates or churches to keep knowledge from the light, fettered in dungeons, or to be used for their own advantage only. Before the close of the century the secret was known, and the manufacture in activity throughout Europe. Stolzen, a foreman at Meissen, escaped to Vienna, in 1720, and established himself

there under the protection of the Emperor. Ringler, a workman at Vienna, fled in 1740, and took the secret with him to Höchst, near Mayence, on the Rhine, from whence it rapidly spread to Frankenthal, Berlin, Sèvres, Chelsea, Copenhagen, and indeed, before the year 1780, was commonly known throughout Europe. The celebrated porcelain of Sèvres, up to about the year 1770, was an artificial imitation of true porcelain; but, from that period, the use of the two clays simply (kaolin and petuntse) formed the basis of a real porcelain, which has, through the ability of the artists employed on it, and the great encouragement always given to it by the State, become of European celebrity. Very beautiful examples of Sèvres are contributed by Her Majesty, from Buckingham Palace (case C, south side); by the Duke of Portland—who, with unusual liberality, forwarded a large and most valuable series of specimens, at his own expense and risk, for the use of the Executive Committee (wall case R); by the Marquis of Bath (case C): Charles Mills, Esq., of London; R. Napier, Esq., of Shandon (case C); the Duke of Newcastle, and Mark Philips, Esq. (second group of furniture, south side). The Rev. T. Staniforth, of Storrs, Windermere, sends two complete déjeuner sets, of rare manufacture, one of Copenhagen, the other of Buen Retiro, near Madrid (case C); Mr. Addington, several choice pieces of the German and French fabriques; Mr. Bohn and Mr. Drake, of London, specimens of Doccia porcelain (central Italy, case C); and General Lygon (north aisle), Mr. Addington, Mr. Napier (case C), and Mr. Mendel, of Manchester (second group of furniture, north side), several fine examples of the Capo di Monte manufacture, near Naples. Nor is England unrepresented. From the Foundling Hospital, in London, is sent the great Chelsea vase, considered the *chef d'œuvre* of that particular class (case C). Other fine pieces of old Chelsea are kindly contributed by the Earl of Cadogan, the Marquis of Bath, Mr. Addington, and Sir Philip Egerton (case C); whilst excellent specimens of early Bow, Worcester, Derby, Swansea, &c., are exhibited by the Rev. E. Trollope, Sir Philip Egerton, the Hon. A. Willoughby, Messrs. Mainwaring, Napier, Arnold, and Catt (case C). The entire collection of English porcelain, although certainly not equal in finish or richness to

the more ambitious productions of Sèvres, Vienna, Berlin, or Dresden, yet is note-worthy in many cases for its originality, and, generally speaking, for its boldness of execution. In this respect it contrasts favourably with the very elaborate and painfully worked up examples of modern art contributed by our principal manufacturers, in which we regret to say that we can perceive very few traces of any artistic feeling whatever. Still it is a great thing to have improved upon the hideous "ornaments" which formed the decoration of our mantelpieces some few years since. Before quitting this section of the Museum, we would say a few words on the Oriental Porcelain (case D), of which extremely valuable examples have been contributed by Her Majesty, Lord Hastings, Mr. Fischer, Mr. Addington, the Duke of Manchester, Mr. Davidson, and Mr. O. Coope. At the present day it is not by any means in the favour it formerly was. A fine specimen of Sèvres, however small, or a rare example of Majolica, would probably outweigh the largest and best piece of China porcelain in the collection; and yet we cannot but believe that both in beauty of outline and richness, as well as delicacy of colour, the former are infinitely inferior to the good examples of the latter. We remark in them colour unattainable, as far as we can judge, by European artists, and processes in manufacture which appear to be unknown to our workmen. Whatever about them is bad, results frequently from the bad taste of their possessors in Europe, who have hidden the most exquisite outlines with unmeaning silver-gilt settings of wretched taste and form. Instead of looking so much to France and Germany for their models, we would suggest to our manufacturers a careful consideration of Oriental examples, and without copying their conventional style of ornament, we think they may learn from the study much that will be of service to them, and which, combined with the power they now possess, may lead to most important and desirable results.



## CHAPTER IV.

## THE CARVED WORK.

THERE is no branch of art in the Exhibition more thoroughly illustrated than that of sculpture. Taking the works in ivory, bronze, terra cotta, and marble together, we may trace the history of the art from the earliest years of Christianity down to the present day, and obtain from them a very satisfactory idea of the principal characteristics of each successive style. We may note the last flickering ray of antique art in the late Roman school, the dark night of the Byzantine style, the dawn of another day during the Romanesque period, its fitful but ever-increasing brightness struggling through the heavy clouds of the dark ages, until it burst forth clear and bright in the mediæval epoch, reaches its meridian in the sunny days of the best Renaissance age, and in the 16th and 17th centuries fades gradually away once more into deepening twilight, and finally disappears beneath the horizon, leaving man to cope with those spirits of darkness, Indifference, and Affectation, until once again its rays illumine the mountain peaks of the 19th century with the promise of another glorious day. The most remarkable example of the state of art in the Roman period, is to be seen in the celebrated votive ivory tablets which formerly belonged to Count Fejerváry, and were part of his unique collection of works in ivory, which has of late years passed into the hands of Mr. Mayer of Liverpool. In these tablets we have the figures of Æsculapius and Telesphorus, Hygeia and Cupid, the god and goddess of health and the healing art; they are carved in very low relief, within square-headed recesses supported on each side by pilasters, and with the snake by their side—the emblem of wisdom. These are probably of the second century of our era, and still bear traces of the finest style of art. Another plaque or tablet in the same collection (Mr. Mayer's case, near the transept, south side) represents an emperor, probably Philip the Arab, with two

attendants, presiding at the games of the circus. This also is a good example of art in the third century. The most remarkable piece, however, in Mr. Mayer's collection, is perhaps the large double tablet or diptych, representing Clementinus, consul of the East, A.D. 513, holding the "Mappa Circensis" or napkin, by throwing down which the signal was given for the commencement of the games in the circus. On each side of him are placed personifications of Rome and Constantinople. Above these, busts of the Emperor Anastasius and the Empress Ariadne; and below them, the distributors of largess. The style of art in these tablets exhibits a great falling off from the first-mentioned (that of Æsculapius), and serves to exhibit how speedily the best principles and practice of art were lost. Several other pieces in this very interesting collection of ivory carvings present us with all the characteristics of the Byzantine school—the long attenuated figures, the minute and stiff folds of the drapery, and the utter absence of lively action; everything appears flat, monotonous, and constrained. But whilst art in the East, bound down to certain formalities and conventionalities of style, advanced in little else beyond manipulative skill, a better spirit was struggling into life in the productions of the artists of Western Europe. Divided from the East by land and sea, by religious doctrine, and by physical and social peculiarities, the vigour and activity of those barbaric races who were gradually being incorporated with the more instructed inhabitants of the lands they had obtained mastery of, exhibited themselves in a restless love of art, and in rough efforts to embody the newly-adopted principles of their Christian creed on models taken from the remains of old Roman grandeur still standing around them. Of this class we find few, if any examples; but a little later—about the 10th and 11th centuries—we meet with several fine examples; in case I, south side of the central hall, a series of apostles, &c. beneath arched niches, the property of Lord Hastings; and the horn of Ulphus, contributed by the Dean and Chapter of York; some remarkable bits, sent by Mr. Attenborough, of London; and still more interesting examples in the famous Meyrick collection of ivories (case L north side), bequeathed by Francis Douce, the antiquary, to the late Sir Samuel Meyrick, amongst which a

large Romanesque casket, with ranges of busts in niches contained within highly ornamental scroll borders, is of the greatest service in illustrating the state of sculpture in the 11th century. A mixed eastern and western influence is observable in this and other works of the same period. During the 12th century the art of sculpture made constant progression in western Europe: equal to the Byzantine school in point of manipulative skill, it certainly was not; its principal merit consisting in an evident endeavour to translate nature. There are few examples to note of this period in the collection; and it is not until the close of the 13th century, and commencement of the 14th, that we are enabled again to appreciate the great advance which had been effected. About this period the art of carving in ivory was carried to great perfection in Italy, Germany, and France; and some exceedingly valuable examples are to be seen in the Meyrick collection (case L); amongst which we would especially mention two statuettes, beneath niches, one of the Virgin Mary, and another of a saint, but more especially a beautiful plaque or tablet in four compartments, containing scenes in relief from the life of Christ, which still retains important traces of gilding and colour. The meeting of Mary and Elizabeth, in this piece, is of great beauty, and fully worthy of the best productions of Giovanni Pisano; to whose style, indeed, the various subjects bear a close resemblance. Upon other interesting reliques of this century are handed down to us illustrations of the secular literature of the day; and we remark—not only the legend of Aristotle, who made a fool of himself for his fair pupil's sake, going on all fours and allowing her to put a bridle in his mouth, and ride on his back, as on a donkey's, and the Storming of the Castle of Love, a favourite romance of the time (both in case L)—but souvenirs of a still more remote age, the story of Pyramus and Thisbe and the Judgment of Paris, in which an angel is bringing the apple for Paris to award the prize. These two last very curious carvings are contributed by the Reverend Walter Sneyd, and are in case I. Several very fine examples of 14th century work, probably Italian, are contributed by Mr. Rhode Hawkins. We were especially struck with a Madonna and Child, and two groups of Apostles (case I),



cut in complete relief, as of the highest artistic merit. These are more simple in their style than is usually the case at this period, of which we meet with numerous and valuable illustrations, especially in the "coffrets," or small caskets of the Meyrick collection; the caskets of Mr. Warde and Dr. Wellesley (case I); several interesting plaques, belonging to Mr. Mayer; and some beautiful small triptychs, or central figures of the Madonna and Child, with folding sides, ornamented with sacred subjects in bas relief, in case I, contributed by the Reverend Walter Sneyd and Mr. Farrer. These triptychs, when small, were folded together, forming an oblong box, which was hung from the girdle. In addition to these, the museum boasts of one of the finest and largest examples of ivory carving in the 14th century existing. It is the large triptych, or rather "retable," in ivory, containing forty-seven figures in full relief, illustrating various sacred subjects from the New Testament, with the "Crucifixion" in the centre. With the exception of the celebrated "Retable de Poissy" in the Louvre, this may be considered one of the most remarkable works of the period: it is placed against the dwarf wall, near case I. Ivory was much in vogue also for making crooks of bishops' staves, &c., about this time. One or two of an earlier period may be remarked in those forwarded from the Newcastle-on-Tyne and Ashmolean Museums, and by Mr. Farrer (case I); but by far the finest, in point of sculpture, is the staff-head, with richly designed open-work carving round the crook, belonging to Mr. Howard, of Corby; and the finely foliated one with crocketed head and stem, or "baculus," complete in ivory also, contributed by Mr. Beresford Hope (both in case I). In the 15th century we meet with the same subjects, executed, however, with greater delicacy and sharpness. There is an angularity of character in the drapery which is unmistakeable, and bespeaks the influence of the German and Rhenish schools of Freemasonry, which at this time more or less influenced all architecture and sculpture throughout Europe. Examples of the early part of this century, of an exceedingly rich and finely-worked character, are to be remarked in the beautiful tablets, containing subjects from the life of Christ, placed beneath canopies which are separated from each other by buttresses, decorated with

minute statuettes of the saints and apostles ; they are contributed by Mr. G. Field and Mr. R. Goff (case I). Amongst the finest of this class, Mr. Field has a large plaque, unfortunately incomplete ; but we can here study it in its entirety, as the missing pieces are in the possession of Mr. Goff. Combs and mirror cases of the 14th and 15th centuries are also of frequent occurrence ; and very elaborate examples are contributed by Colonel Meyrick, the Reverend Walter Sneyd, and Mr. Mayer (Mr. Mayer's case, in case L and case I respectively).

We cannot leave this portion of our subject without a few words on the very interesting series of drinking or tenure horns, in case I. We have already noticed in a former paper two drinking horns, set in silver gilt ; one from Oxford, the other from Cambridge. These were made from the horn of the ox ; but those we now speak of are of bone or ivory, and are more or less elaborately ornamented with carved animals and figure subjects. They are, perhaps, of Scandinavian origin, and the most interesting in an historical point of view is the horn of Ulphus, belonging to the dean and chapter of York, a work probably of the 10th century. That contributed by the Royal Society of Scottish Antiquaries is very richly carved, with interlaced work and animals. It is apparently a work of the 11th or 12th century. The tenure horn of the Marquis of Northampton is of an extremely early date, and highly interesting from the figure subjects of architecture carved on its surface. The horn of Severnake forest, sent by the Marquis of Aylesbury, is remarkable for its enamel mounts (case B) ; the horn of Mr. Blackburn, of London (case I), is a very rich and well preserved example of Scandinavian type, with its dracontine designs and interlaced serpents ; whilst the horn (case I) contributed by the executors of the late Henry Bush, Esq., of Clifton, would appear to be one of those curious pieces of Indian workmanship carved at Goa, or some of the early Portuguese settlements in India, in imitation of European models, of which such very interesting specimens are to be seen in the large chalice belonging to the Museum of Natural History, Newcastle-on-Tyne (case I), and in several pieces contributed by Mr. Mayer, Colonel Meyrick, and Mr. F. Pulszky. These last, although of a most archaic

look, and strangely Romanesque in many points, were of course executed at a date at least posterior to the year 1500.

Already, at the close of the 15th century, a change both in the style and in the subjects illustrated is to be remarked, consequent on the revolution affected in art by those great Italians, Filippo Brunelleschi, Lorenzo Ghiberti, Donatello, and Luca della Robbia; and we find in the present collections some examples which will serve to give an excellent idea of the great advance effected by them in several pieces of Luca della Robbia ware, or terra cotta covered with a white enamel glaze, consisting of a beautiful group of the Madonna and Child, and an Adoration, in the Soulages collection. Other pieces by the same artist, or in his style, are contributed by Mr. Lee Jortin, Mr. Joseph, and Messrs. Minton (south aisle of Central Hall), a terra-cotta plaque with the Virgin and Child, belonging to Mr. Cheney (case H), and a very beautiful head of a female saint, executed in that low relief peculiar to the artist Donatello, exhibited by Lord Elcho (south aisle, Central Hall). It was impossible but that works of such excellence as those produced by the above-named artists, should have a great effect on all cotemporary and subsequent works, and in Italy this was universally the case; but it is not until the sixteenth century that we find Germany, France, and Spain following in the same path. At Nuremberg, the great centre of art in southern Germany at this epoch, the models of Adam Kraft, Peter Vischer, and Veitt Stoss, thoroughly late Gothic in their character—and what that is, may be understood in some measure from the coloured wood statues contributed by Cardinal Wiseman (south aisle, near the Meyrick armour)—were still law in art; but before the middle of the sixteenth century, the Italian influence was in full action, and we may see the mixture of style produced by the junction of the native school with it, in such subjects as the fine wood carving ascribed to Albert Dürer, contributed by Mr. Howard, of Corby; in the small wood carving of the Deposition, belonging to Mr. Napier, of Shandon; the profile bust of Charles V. in stone, the property of Mr. M'Manus, of Dublin; the head of a philosopher, carved in wood, sent by Mr. Field; and one of Maximilian the Emperor, in stone, ascribed to Albert Dürer,



contributed by Her Majesty, from Windsor Castle (case H, south side).

Excellent as these minute examples of German wood and stone carving are—and we must not omit to draw attention to some charming examples in Mr. Mayer's collection—it would be well to compare them with the productions of the Italian medallist in bronze, the earliest of which were cast about the year 1446, and reach down to the middle of the 16th century. The medals by Sperandio, Pisanello, de Pasti, and others, are exceedingly simple and bold in style, characterised by a truth to nature in no way inferior to the more minute works of the later German artists, and may serve as models in this branch of art—(wall case H). The history of Italian sculpture is continued by some examples of no slight merit, amongst which we were especially pleased with a bronze group of three figures, contributed by the Earl of Cadogan—(case H); they represent the flagellation of Christ at the pillar, and are excellent examples of the Florentine school of sculpture in the early part of the 16th century. The Soulages collection is very rich in fine works of this period, chiefly of the Italian school, characterised by great boldness of design and execution, and always with the true artistic stamp on them. Amongst the private contributions, the best illustrations are to be seen in the series of bronze knockers (case H), so large and massive that they would batter a door down, if applied by the practised hand of a modern footman. Other very fine examples of bronzework are to be remarked in the fire dogs of the Earl of Cadogan—(south aisle, Central Hall),—the candelabra of Mr. Field, the inkstand of Mr. Brunel, and the lamp of Mr. Addington, in case H. The close of the 16th century and the commencement of the 17th, lead us back once more to the carvings in ivory. Of the former period, although a great variety of subjects still remain to us, we are unable to cite any particular artists; but in the 17th century it is far otherwise, and a long list of sculptors in ivory has been handed down to us, such as Fiammingo, Algardi, Zeller, Pronner, Augermayer, Barthel, and Van Bossiut; at a later date still, Magnus Berger, Balthazar Permoser, and Simon Troger. One of the finest works of the 16th century is the ivory-handled and sheathed knife, known as that of Diana of Poitiers, contri-

buted by the Earl of Cadogan (case I). It appears, however, to be much later in style than the time of that celebrated beauty; a knife of somewhat the same character, but of much rougher workmanship, is to be seen near it, the property of C. Bradbury, Esq. Amongst the later pieces in the Renaissance style, of which there is to be seen here so large and valuable a collection, should be particularly noted (case I) a *bonbonnière*, contributed by Mr. Beresford Hope, M.P.; statuettes of the seasons, by Mr. Field; a great number of goblets, very rich in design and boldly executed, belonging to Mr. Robert Goff; two of marvellous beauty, one of them signed with the name of Magnus Berger, the property of Her Majesty the Queen; two cups, set in silver gilt, sent by Mr. Lumsden, of Glasgow; and a magnificent plateau, representing a hunting subject, by Mr. Beresford Hope. Note also an unusually fine piece of Adam and Eve beneath the tree of knowledge of good and evil, contributed by Mr. Phillips, of London (dwarf wall, near case I); several examples sent by Lord Hastings, and an important series, including some very good examples of ivory carving of the present day, forwarded by Mr. Napier, of Shandon (in case I).

In addition to these interesting illustrations of the history of sculpture, the museum contains supplementary examples in the bronze and terra-cotta subjects yet unmentioned. These are the celebrated Dolphin and Child '(in the Transept), ascribed to Raffaele himself, kindly contributed by the owner, Sir H. K. Bruce; a terra-cotta bust of Henry VII. belonging to Lord Elcho, and another somewhat larger, in bronze, sent by Mr. Cattan, of Brighton (south aisle, Central Hall); a model in terra-cotta of the Moses of Michael Angelo, in San Pietro alle Vincoli, Rome, the property of Gibson Craig, Esq. (dwarf wall, case C); two or three fine bronze statues, by Sansovino, belonging to Mr. Cheney, and a marble Ganymede, of great beauty, of the Bernini school, from Mr. Rigby, London (dwarf wall, case C); a bronze bas-relief of Cosmo de Medici, the third and last Duke of Florence of that family, sent by Mr. Pilleau (south aisle, on Mr. Brunel's cabinet); a Prometheus, in marble, of the Roubilliac school, from Mr. Rigby, near it, and several pieces in terra-cotta, by Clodion (18th century), amongst which some charming female busts, contributed

by Mr. Grundy, of Manchester, such as Greuze the painter loved to study (case H) ; two large and important friezes, by Mr. Field (north aisle), and two or three groups, by Mr. Arnold, of London (case H). These, with several other subjects in other parts of the building, bring us down to the decline of art in the second half of the 18th century, and thus passing in review before us the various styles of successive periods, we are satisfied as far as the present collection serves to illustrate them, that within a few hundred years after the commencement of the Christian era, all trace of the glory of antique art had fled. We are not of those who can perceive any high merit in the Byzantine school of art. It is admissible to allow a certain degree of austere grandeur in the large Mosaic pictures which cover the domes of such great churches as San Marco, at Venice, and Santa Maria, at Monreale, in Sicily, or the apses of the Roman basilicas ; but beyond this excellence, arising principally from their size and severity of style, the period of Byzantine art, extending from the 5th to the 13th century, has nothing to recommend it beyond manipulative skill, whether in painting, enamel work, or ivory carving. No artist can derive the slightest inspiration from the ivory subjects in the present collection, which are interesting only to the archæologist. The same may be said of the early efforts of the western school, which, though generally more or less under the influence of Byzantium, yet made visible efforts to imitate nature, combined with a rough reminiscence of the remains of Roman art still existing throughout Europe. It is interesting to mark the gradual development of this feeling, more and more noticeable until we arrive at the commencement of the 13th century, shortly after which period the name of Nicolo Pisano indicates not only a sudden revival of the finest style of art in sculpture, but should be regarded, we think, as the key note to the very remarkable change which we now perceive to have taken place throughout western Europe. The sculpture of the latter half of the 13th and beginning of the 14th century may be ranked, for its grandeur and simplicity, amongst the productions of the best epochs of art. Little by little, Nature is lost sight of, and in the 15th century, fanciful and elaborate as are the examples which now abound in all countries, we cannot but allow that an affectation and con-



ventional feeling, both in figures and drapery, is so universal, that all sculpture is overloaded with them. Italy once again in this century gave new life to the art, and sent vivifying pulses throughout Europe. At this period, when geniuses such as the world seldom sees, culled all that was best from Nature, from the antique, and from Gothic art itself, and formed them into a complete and perfect whole, we are disposed to consider that the sun of art, of sculpture especially, was at its meridian. It is strange, but no less true, that the Titan of art, whose name is synonymous with all that man can effect, whether in sculpture, architecture, or painting—Michael Angelo—was the main cause of its rapid decline. A style which he alone could venture on, characterised by the extremes of boldness and eccentricity, was admired and imitated by those who had the desire but not the power to endue it with either grandeur or beauty. The downward course is proverbially swift—it was so especially in this case. There is no resting place. Bernini or Puget only stem it for a time; and the former, carried away by his own fertility of invention and power of execution, only hastened the catastrophe. It is in the minor works of this epoch, such as the numerous ivory carvings, so many of which are to be studied in the Exhibition, that the greatest merit is to be remarked. Art lingered in these, however, but for a short period, and the great school founded at the Gobelins by that most ambitious of kings, Louis XIV., gave its impress to all succeeding art in Europe, until at last, whatever of good there was in it merged itself, and was finally lost in the meaningless and capricious outlines of the time of Louis XV. and Louis XVI. The revival of sculpture with all other art in Europe, during the present century, has been of the most remarkable and promising character; but our sculptors may still return, we think, to the best productions of the 13th and 15th centuries, in Italy especially, and profit from the study.

Those who would endeavour to obtain an idea of the internal arrangement of an ancient household, as regards objects of furniture, must consult not only the inventories of great households in the past, which lie hid amongst mouldy parchments in our museums and record offices, or such of them as have been made public by means of archæological societies, but must also inspect

carefully the illuminated pages of our ancient manuscripts, amongst which they will meet with representations of the stately hall, the quiet library and study, the private chapel, and the neat bedroom. From these they will perceive what a wide difference exists between the *mobilia* of a rich man's house in the past and at the present day. Then everything useful was rendered ornamental, and of mere objects of ornament there were few; whilst now the necessary articles of use are usually the plainest or ugliest things in a room, the main ornament of which consists in an extravagant and promiscuous collection of objects of *vertù*, as they are called, which are a constant source of anxiety to their owner, and of terror to the visitor. The lordly castle or town mansion of the great in the middle ages was somewhat plain internally. The larger pieces of wood furniture were more or less carved and coloured. With the exception of chairs of state, settles or forms were used, placed each side of a long table in the hall, at the end of which was the chair of the master. The walls were ornamented with tapestry, or painted in diaper and with figures in fresco or tempera. The ceilings were not unfrequently painted and coloured. Curtains were sometimes placed before doors, and the ground was strewn with rushes or straw, which was swept away at stated times, and replaced with fresh. In the state room was a *dressoir*, or carved dresser, on which was ranged the gold and silver plate, on the occasions of festivals, &c.; and in the great hall were not unfrequently placed trophies of the heads of animals slain in the chase, armour, arms, and banners, together with the armorial bearings of families connected with the master of the house. From the close of the 14th century, comfort, and even luxury in furniture gradually increased; and if in the houses of the most noble there was little ornament, compared with a wealthy commoner's house of the present day, it must also be admitted that the number of servants' rooms, cellars, closets, wardrobes, &c., was incalculably greater, and the ceremonies of the table, &c., were exceedingly minute and tedious. In the noble Château de Marcoussis, at the beginning of the 15th century, as described by Anastase de Marcoussis, "the greater part of the furniture, such as tables, chairs, &c., were only of oak or walnut, some few of cedar and other odoriferous wood, as coffers, wardrobes, and

buffets in the old styles," &c. . . . "Two chapels, built one over the other, after the manner of the palace at Paris, were remarkable for the numerous paintings which decorated them; glass of different colours diffused over all a mysterious light, and on the vault were painted the twelve Apostles, each bearing on a scroll one of the articles of faith," &c. Somewhat about the same time we meet with a description, by Alienor de Poitiers, of a bedroom devoted to the accouchement of a lady of rank, in which we find that "the bed coverings were lined with fur, a velvet carpet was placed on the floor, the pillows were of velvet or silk; there was a *dressoir* of three steps, on which were placed the gold and silver vessels, lighted up with two wax candles, and at each end of the dresser a comfit box, quite full, and covered with a fine napkin." Alienor, however, is afraid that all this luxury will lead to no good; everyone says so. In 1587, an anonymous writer addressed a pamphlet to Catherine de Medicis, on the sad growth of luxury; for his forefathers never knew what it was to put marble and porphyry in chimney-pieces or doorways, nor did they cover with gilding the vaults, roofs, and soffits; they did not make galleries of rich paintings, nor spend a large sum for a single picture; they did not purchase rich and precious furniture, to fit with the richness around, nor allow these beds of cloth of gold, velvet, satin, and damask, such exquisite fringes, or such a quantity of works in gold and silver. From all these complaints, we may gather to what extent the love of rich furniture had increased by the latter part of the 16th century. These statements would hardly refer to exceptional cases, to the noble and great only, but also to the commonalty; for Gilbert de Metz, in his manuscript description of the city of Paris, about half a century earlier, speaks of the house of a rich merchant—Maistre Jacques Duchié—as having peacocks and divers fine birds in the courtyard; describing the first room as embellished with pictures and instructive mottos hung on the walls; another room full of all manner of instruments, harps, organs, viols, citherns, psalterions, &c., all of which Maistre Jacques knew how to play. Another room, he says, was devoted to games of chess, &c.; there was also a beautiful chapel, with desks for books of wonderful art; and amongst a variety of other rooms, was one, the tables of which were ingeniously carved



and furnished with rich cloths, and carpets of gold work ; whilst in another were standards, banners, guisarmes, halberts, shields, and all appliances of war. At the top of the house, too, was a gallery, with windows on each side, from which one overlooked the city, and in which much eating and drinking went on—not hot dinners, however, as it was too high to bring things hot from the kitchen. Higher still, the pinnacles of the roof were surmounted with beautiful gilded images. At a still later date, the inventory of the goods and chattels belonging to all the royal residences of Henry VIII. (a manuscript in the British Museum) makes mention of an immense quantity of decorative furniture, and serves to show to how great a pitch richness of fitting up was carried in the royal household. Luxury could hardly go beyond this, nor did it, even up to the time of Charles I., although under that monarch England first obtained picture and sculpture galleries. From that time forwards, nobility of appearance gave way to a still richer but more petty style of decoration, still, however, retaining much that was picturesque. This last claim for praise, however, disappeared with the 18th century, and the false taste of the French empire led to an adoption throughout most European countries of ancient Greek outlines for all kinds of furniture, which were as frigid and poverty-stricken as they were monotonous and inappropriate.

The earliest examples in the present collection consist of a finely-carved *armoire* or wardrobe, of the 15th century, contributed by Cardinal Wiseman. It is one of the first pieces of furniture against the south wall of the Central Hall, at the Transept end. And here we may remark that the chronological series, as far as the requirements of the portrait gallery would permit, commences here, continuing down the south wall across to the northern wall of the Central Hall, ending again near the Soulages collection, with the best examples of the 17th and 18th centuries.

Near the armour is a fine retable or triptych, richly carved in wood, coloured and gilded ; the coloured statues which belong to it are on the dwarf walls. These are excellent examples of the ecclesiastical furniture of the 15th century, being of German workmanship. Several finely carved fronts of coffers or chests, also of the 15th century, are to be remarked in this part of the

museum. These, with several very interesting pieces of sculpture of the same date, are contributed by Lord Stafford. Against the dwarf wall we remark also a small *armoire*, open beneath, and with carved panels above, forwarded by Mr. Ellis, of Edinburgh; it is especially interesting as having been formerly in Linlithgow Palace. On it may be observed two bronze mortars, the largest and most ornamental of which is lent by the Philosophical Society of York. It is a fine work of the 14th century, and was formerly used by the monks of St. Mary's Abbey. Near it is a very remarkable iron chest of the 16th century, belonging to Mr. C. Reed, of London, which, from the great pains taken to render it secure, sufficiently attests the value of its former contents. Beyond is another strong box of later date, with a remarkably complicated and ornamental lock. This rich bit of metal work is contributed by Mr. Billings, architect, of London, and is of the time of Charles II. We should not pass on without mentioning a fine latten or brass lectern, placed against one of the columns, a good example of 15th century metal work, forwarded by Mr. A. J. B. Hope, M.P.

The transition from the Gothic to the Renaissance epoch is somewhat abrupt; but this also was the case with architecture in England, of which furniture is always a reflex. We miss that strange, fanciful, but most picturesque combination of the classic and Gothic styles so frequently met with on the continent, especially in France and Spain. The nearest approach to it is to be seen in the fine *dressoir*, consisting of two open compartments, carved in the style of the latter part of the 15th or beginning of the 16th century, the property of the Duke of Northumberland. Next to this is a remarkably rich piece of carving, a wardrobe of the 16th century, in the Renaissance style, probably of French workmanship. It was purchased at the sale of the celebrated Debruges-Dumesnil collection in Paris, by the Earl of Cadogan, through whose kindness it is now exhibited. Another very boldly carved cabinet, of the Italian late Renaissance school, is contributed by Miss Auldjo. Between these two cabinets is placed one of those marriage chests so common in Italy during the 16th century—a large oblong wooden box, ornamented with very bold and finely composed sculpture. In such chests as these,

ladies kept their apparel, and we may see, in Titian's celebrated recumbent Venus, an attendant arranging the contents of one of these large chests. The one we have just noticed is the property of Mr. Talbot Rothwell. We would here pause for a time in our walk down the south side, and proceed to the Soulages collection, ranged within three bays of the north side, near the armour; for, in this, we shall see not only two exceedingly fine examples of the same kind of chest, richly cut and set off with gilding, but, moreover, such a collection of Renaissance furniture, principally of Italian workmanship, as would be vainly sought for perhaps in any other European museum. It consists of 80 objects; of these the two coffers, mentioned above, three magnificent carved wood and inlaid ivory secretaires, with four folding chairs of polished wood elaborately inlaid with ivory, are not only of the highest merit as works of art, but, moreover, interesting, as having belonged to Guido Ubaldo, that illustrious Duke of Urbino who so well sustained the traditional taste of his family (Montefeltro) for the arts and literature. Besides these we remark three most elaborately-sculptured walnut-tree cabinets, or *armoires*, of excellent design and execution, three equally fine buffets, four tables of good design, beautifully carved with foliage, figures, &c.; and upwards of forty-five chairs, richly carved in wood, and gilded, fit for the palace of a king. These are sufficient of themselves to afford a high idea of the perfection to which the manufacture of furniture was carried in Italy some three hundred years since. But, in addition to these, we meet with ornamental objects of daily use, richly-carved and gilded frames of the Venetian school, three valuable metallic mirrors, one of which has a circular frame, worthy, in its elaborate sculpture, of the hand of a Cellini; a reading desk, credence, and framed pieces of Luca della Robbia ware, such as were fitting for the palace of one of Italy's noblest families. Near this section of this museum is placed also the unique chimney-piece, most elaborately carved in the boldest style by the celebrated Italian sculptors, the Lombardi of Ferrara; to one of whom (Alfonzo) Bologna owes so much of its fine sculpture. To this belongs also the grand and elaborate bronze fire-dogs, and a very remarkable set of fire-irons. We may here call to mind that, from the practice of iron hooks being let



into the projecting cornice of such chimney-pieces, on which mantles were hung to dry before the fire, arises our own ordinary term of mantel-shelf. Two smaller fire-dogs, of bronze, surmounted by amorini, came from the palace of the Brancaleoni. Here also are busts in bronze and marble, such as ornamented the halls of the great Italian families. The richly carved wooden cornices from which hang the remarkably fine and early pieces of tapestry that separate the Soulages collection from the rest of the museum, once ornamented the walls of rooms lighted up at night by such magnificent chandeliers as that made of Venetian glass, another in latten, and the great wood carved lanthorn, ornamented with amorini, caryatides, and wreaths of foliage which whilome shed its lustre on the richly furnished halls of Doge Gradenigo, at Venice. This collection, indeed, forms a most important feature in the Exhibition, and we are in hopes that Manchester will never allow it to be dispersed and lost amongst private collections, but, with a wise spirit of liberality, will make it her own, and form by its means the nucleus of a local museum such as no other city in the United Kingdom will be able to rival.

The liberality of private contributors has furnished the museum with other excellent examples of the same period, although not so rich, perhaps, or varied, amongst which a boldly-carved sideboard, under the orchestra gallery, is especially deserving of notice. It is the property of D. Hodgson, Esq., of Liverpool. Returning to the south aisle, at the point we left off, our attention is drawn to an exceedingly fine cabinet, contributed by Mr. Brunel. It is richly carved in wood, picked out with gilding, and both for peculiarity of outline, general design, and execution, is a good example of 16th or early 17th century workmanship, probably Flemish. Near it, against the dwarf wall at case O, is to be remarked one of those picturesque ebony cabinets, inlaid with graceful arabesque designs, for which Italy was especially famous during the 16th century. It is full of suggestions for the artist in ornament. This, as well as a very remarkable table on the north side of the central hall (near case Q), of wood inlaid with beautiful running foliage in mother-of-pearl and ivory, of Florentine manufacture, is the property of Talbot Rothwell, Esq.

We arrive now at a period, that of the close of the 16th and during the 17th century, when carved furniture gave place to the more decorative practice of inlaid ornament, of which there are numerous examples in the museum. Besides the table just mentioned, there is another of ivory on ebony, with engraved figures, &c., on it. It lies beneath the orchestra gallery, and is the property of Miss Auldjo. Without including this method, there are three distinct styles of inlay in vogue at this period—that of different coloured woods, of marble and other coloured stones, and of metal, on wood or tortoiseshell. Of the first kind, a magnificent example is to be seen on the north side of the museum, consisting of a large flower vase, in light brown woods on a dark ground, the property of the Earl of Warwick—as fine a specimen of its kind, perhaps, as exists. It is worthy of the hand of a De Heem or a Van Huysum. Further on, towards the Soulages collection, is a small table, with knights and ladies feasting beneath the shadow of a wood. This interesting work of the 17th century is contributed by the Hon. E. Curzon. A later example of the 18th century, a secretaire elaborately ornamented with arabesque designs, is forwarded by Her Majesty the Queen. It is with the first group of furniture, on the right hand of the entrance. In this group several other good examples of the same class, contributed by Mr. C. K. Mainwaring and Mr. Napier, of Shandon, deserve attention. One very remarkable piece in the north aisle—a small chest, with figures in relief, not of common occurrence, sent by Lord Hastings, and two small cabinets, with architecture and figures, belonging to the Earl of Chesterfield, call to our mind that celebrated artists of the period of the Renaissance did not disdain to employ themselves on such works; and amongst the best artificers in “marqueterie,” or inlay of wood, should especially be recorded the names of Giuliano and Benedetto da Maiano, of Florence, in the 15th century, and Fra Raffaello da Brescia in the 16th century. Of the second class (marble and other stone inlay) a very elaborate specimen in the north aisle is contributed by the Duke of Manchester. It consists of an inlay of various coloured marbles, representing landscapes, sea pieces, &c. It is a fine example of its kind, probably executed at the close of the 17th century; still, it can be regarded

in no other light than as a monument of labour and material misapplied. A more sensible, though less showy application of the process, is to be seen in the ebony cabinet, the property of the Earl of Stamford and Warrington, placed against a column in the south aisle. But the best of all, and the most characteristic of the decorative work of the 17th century, is the very richly inlaid cabinet belonging to Mr. W. M. Drake, on the group of furniture, central hall (north), near the armour, into the composition of which enter agates, various-coloured marbles, lapis lazuli, and other precious stones. It was purchased at Mr. Beckford's sale, at his celebrated seat, Fonthill. Of the third class (inlay of copper, &c., on tortoiseshell), which was brought to great perfection by Boule, chief upholsterer to Louis XIV. (whose name is so familiar to the English in the words "Buhl work"), the most interesting, as being the most perfect of its class, as well as one of the earliest, is the *escritoire* of the Cardinal de Retz, in the group of furniture (north) near the Soulages collection. This, with several other very fine specimens, amongst which is a large terminal clock in the Queen's ante-room, is contributed by Her Majesty from Windsor Castle. A very ornamental cabinet, with inlaid metal plates, on tortoiseshell, representing battle scenes, &c., is forwarded for exhibition by the Earl of Cadogan; it is in the north aisle. Another very fine terminal clock, with richly-chased pedestal, in *or ciselé*, by Caffieri, is to be seen in the ante-room, and is the property of the Duke of Buccleuch. The kind of furniture that was in vogue at the latter part of the 18th century may be seen in the ante-room, in the grand rosewood and ormolu cabinet by Gouthier, a work of great value and beauty, also sent for exhibition from Windsor Castle by Her Majesty. Other examples of the close of the last and beginning of the present century exhibit what may be called the *boudoir* style. Such are the very delicate and pretty cabinets inlaid with plaques of porcelain, exquisitely painted, contributed by Her Majesty (group of furniture north, near the armour), the Duke of Buccleuch (north aisle), and Mr. Charles Mills, of London (first group of furniture on entering south side of the Central Hall). We have left unnoticed two remarkable cabinets, which are perhaps unique. One is of ebony, with the leaves and



panels on the inside beautifully painted with scripture subjects in oil, by old Franks, the master of Rubens; it belongs to the Hon. Warren Vernon. The other is ornamented with subjects painted on glass from the inside, an art not now practised. The drawing and colour are both of great excellence, and are characteristic of the 17th century. It is contributed by Mr. Gilman, of Norwich. Amongst other rich and remarkable pieces of furniture, we would particularly cite the silver-chased table and candelabra, presented by the city of London to Charles II. in the group of furniture (south), near the armour. These fine examples of the silversmith's art are contributed by Her Majesty, from Windsor Castle. We should also notice a strong box of the early part of the 18th century, belonging to the Duke of Portland, most elaborately covered with steel open work, on a velvet ground, both inside and out (north aisle); a chest of drawers, sandal-wood, inlaid with very delicate ivory arabesques, of Oriental workmanship, also the Duke of Portland's (group of furniture, south, near the armour); a unique *faïence* cabinet in two parts (in the group of furniture near the entry, south), contributed by Mr. A. Joseph, of London; a secretaire, by Vernis Martin—*i. e.* Martin of the Varnish, so called from his peculiar style of ornamenting wood and other materials with very delicate and pretty varnished paintings. This specimen (in the group of furniture near the Transept, north), together with a remarkably decorative clock (group of furniture to right on entering), probably of German workmanship, architectural in design, with coloured-glass columns, &c., and chased silver setting, is the property of Her Majesty, who has been a most liberal contributor to the museum. It would be unjust, in concluding this notice of the furniture, not to mention one or two examples of the art of wood carving at the present day: such as the large sideboard (near the Hertford gallery, corner of Transept), belonging to Mr. West, designed and executed by Messrs. Cookes, of Warwick, remarkable for its adaptation of natural objects to decorative sculpture; and the elaborately-carved bedstead opposite to it, designed and mainly executed manually by Mr. Charles, of Warrington, in which everything is fanciful and befitting a cradle of dreams. We may add, that this is the more to the credit of Mr. Charles, as we under-

stand that he has persevered in completing it under disheartening difficulties of no ordinary kind. The large collection of tapestry and embroidery, scattered through the museum, was originally got together with the idea of placing it in chronological succession on the walls of the Central Hall, so as to form a complete history of the art from the 15th to the middle of the 18th century. Circumstances, however, rendered that impossible, and it is consequently placed throughout the building, wherever room could be found for it.

There are no more antique or interesting arts than those of embroidery and weaving. Although the ancients were well skilled in both, our ancestors in Europe appear to have been ignorant of the weaver's art, for pictorial purposes, up to the 9th or 10th century. During this period, and up to many centuries later, the East supplied Europe with her finest woven work. Of the 11th century, however, we have still preserved to us the celebrated Bayeux embroidery, representing the conquest of England by the Normans; probably worked by the hands of Queen Matilda and her attendants. During the middle ages, the great monasteries and the cities occupied themselves with tapestry or machine-woven pictures, and the ladies with embroidery. England was especially renowned for the last, and very fine specimens were generally termed "English work." The manufacture of woven tapestry was rapidly extended, and in the 14th and 15th centuries, Flanders—the city of Arras, especially—was celebrated for such work, in wool and cotton, throughout civilised Europe. Examples in silk and gold thread, however, came mainly from Genoa and Venice. In the 16th century, Francis I. founded a tapestry manufacture at Fontainebleau, of silk and gold, as well as of wool, for which Primaticcio made designs. A great impulse was thus given to the art, which received still greater extension in the 17th century, when Louis XIV. founded that universal art academy of the Gobelins, which was, under the direction of the celebrated painter Le Brun, to give laws in art to all Europe. The design succeeded but too well; and although the mechanical processes were much improved, yet the charming art of pictorial tapestry dates its decline from this epoch, and by the close of the last century, had almost com-

pletely fallen into decay. The earliest examples in the present collection are a very fine embroidered cope of the 14th century, contributed by Mr. Bowdon and St. Mary's College, Oscott. Several beautiful specimens of embroidered ecclesiastical vestments, of the 15th and 16th centuries, belonging to Stonyhurst College, are also to be seen in the glass cases, at each end of the Transept (west). Amongst other interesting pieces, in these cases, should be remarked the state palls of the Barber-Surgeons' and Saddlers' Companies; and some very richly worked pieces of embroidery on satin, contributed by the Rev. Mr. Kennaway, Lady Lyttelton, and Miss I. Clarke. The earliest tapestry is that in the Soulages collection. It consists apparently of illustrations of one of those *romans* so popular in the middle ages, and is a work of the 15th century. In these examples the whole is formed by a number of small pieces sewn together; and this reminds us that it was not until the 16th century that the large subjects so frequently seen could be woven in one piece. Mr. Domett, of Chard, contributes some exceedingly curious pieces, illustrative of a Welsh wedding, or bundling, in the 17th century (Transept, south end). The Duke of Buccleuch sends a fine and well-preserved set of subjects, after Raffaëlle's celebrated cartoons, of 16th century work (orchestra gallery). Mr. Miles, of Ford Abbey, exhibits another set of the same subject and period, but with more ornamental bordering (Central Hall, under the gallery). From Hampton Court, Her Majesty contributes some fine old pieces, executed in thread interwoven with silver and gold, now tarnished and black. The designs, however, which illustrate various passages from the Old Testament, are characterised by no slight grandeur of conception, and the borders of arabesque, with niches, containing allegorical figures, are exceedingly quaint and good. They are placed in the Transept, and gallery leading to the refreshment tent. The silk tapestries (at the north end of the Transept), contributed by Her Majesty, from Buckingham Palace, the subjects of which relate to the history of Christ, and are enclosed within very delicately worked arabesque foliage, are fair examples of 17th century work, and are about the last examples of the style which prevailed before the florid and ambitious efforts of the Gobelins manu-



facturers, under the direction of Le Brun, specimens of which are to be seen in Her Majesty's ante-room, and in the passage from the Transept leading to the refreshment tent. The most characteristic pieces of the 18th century are also in this passage, such as a *fête-champêtre*, after Cozette, and a well-executed but somewhat straggling composition of Diana at the bath. These are about the last specimens of the manufacture in the collection—a manufacture which of late has been brought to the highest decree of mechanical perfection: witness the magnificent piece, the Slaughter of the Mamelukes, after Horace Vernet, executed at the Gobelins, exhibited at the great gathering of 1851, and now in the possession of Her Majesty. The practical use of the material, however, in furnishing houses, is still uncommon, but we trust will again come into fashion. In winter, nothing would be more comfortable, and certainly nothing looks more rich and picturesque. As a general rule, pieces of tapestry might be let into the panels of walls, otherwise painted or papered; and for *portières*, across those folding-doors so common in our houses, for the drapery of beds, &c., we conceive they would be pleasing to more senses than that of sight in our cold and changeful climate. Nor can we agree, even with such a high authority as Sir John Falstaff, that “a pretty slight drollery, or the German hunting in water work, is worth a thousand of these bed hangings and these fly-bitten tapestries.”

# THE ARMOURIES.

BY J. R. PLANCHÉ, ESQ.

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## CHAPTER I.

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### THE MEYRICK COLLECTION.

ON the subject of ancient arms and armour, nothing but the most confused and erroneous ideas existed at the commencement of the present century. Francis Grose had published (1786-1801) his military antiquities, full of valuable documents and false deductions. Joseph Strutt, the most laborious and unassuming of archæologists, had scattered here and there throughout his voluminous works, important facts, without systematic arrangement or scientific investigation. It remained for Sir Samuel (then Doctor) Meyrick to collect, to examine, to sift, to classify, and chronologically marshal all these and numberless other evidences, and to produce, as the result of his enthusiastic yet cautious labour, his "Critical Inquiry into Ancient Arms and Armour," which, despite the imperfections almost unavoidable to the first publication of an extensive work upon a forgotten art and an abstruse subject, increased by the peculiarly disadvantageous circumstances under which it passed through the press, will continue to be the grammar of the English student in this branch of archæology. The practical knowledge Sir Samuel eventually derived from the accumulation and examination of existing specimens of the weapons and personal defences of our ancestors, was communicated some twenty years afterwards to the antiquarian world in two quarto volumes, entitled, "Engraved Illustrations of Ancient Arms and Armour" (London, 1830), and the greater portion of the invaluable collection therein engraved by Mr. Joseph Skelton, after the drawings and with the descriptions of Sir Samuel, is now, by the liberality of his relative and heir, Lieutenant-colonel

Augustus Meyrick, arranged on the south side of the nave of the Art Treasures Exhibition, at Manchester.

The plan Sir Samuel Meyrick pursued in this particular investigation is one which cannot be too strongly recommended to all critical inquirers. He appropriated certain drawers to certain centuries, and threw into each, as he made or acquired them, the notes and authorities, engravings, drawings, tracings, &c., which appeared to appertain to such particular periods. Having thus in the course of many years collected an immense mass of material, he sat patiently down to examine and compare the dated and undoubted evidences with those supposed to belong to the same eras. By this test he was enabled to correct an erroneous date and to recognise a particular fashion, to detect fraud and to rectify misconception. Everything that did not tally with the general features of the age to which it had been assigned was ejected from that compartment, and, if genuine, speedily found its proper place in another. Shrewd, cautious, indefatigable, warped by no theory, misled by no assertion, he toiled on in pursuit of truth, his veneration for which, *in all things*, was the finest point in his character. Due as this acknowledgment is to his memory, particularly from the writer of this article, it would not have been obtruded upon the reader, did it not furnish one of the strongest guarantees for the integrity and instructiveness of the collection about to be described.

It is to be regretted that only three articles belonging to the earliest period of British history were selected from the treasures at Goodrich Court, by the gentleman who solicited their transmission to Manchester; but one of the three is unique and priceless. It is the gilt bronze coating of a shield, made by the Britons, in imitation of the Roman scutum (glass case J). It was found in the bed of the river Witham, Lincolnshire, with several broken swords and spear-heads of bronze, and presented to Sir S. Meyrick by the Rev. H. W. Sibthorp. The umbo or boss is studded with pieces of red cornelian. "The ornament," Sir Samuel remarks, "is just such an attempt to rival Roman art as would be made by a less civilised nation." On each side of it is placed a fine specimen of the tarian, the round target or buckler in common use amongst the Celtic inhabitants of these islands,



the concentric circles of studs being imitated down to the last century in the shields of the Scotch Highlanders. In front is a beautiful bronze sword, with leaf-shaped blade, found in Ireland, the property of His Grace the Duke of Rutland, and the only article on the south side of the nave not belonging to the Meyrick collection. It has, unfortunately, been furnished with a modern hilt and sheath, which sadly detracts from its interest.

It is a long leap from the times of the ancient Britons to the reign of Edward III.; but, as is remarked in the chronological note, inserted in the Provisional Catalogue, a few corroded sword-blades, bosses of shields, and a spur or two, form the sum total of the military remains as yet discovered of the Saxons, the Danes, and the Normans. Of their personal ornaments, their manuscripts, drawings, and furniture, there exist ample and rich collections, but from the perishable nature of their body armour, which was principally composed of rings or small plates, of various forms, stitched upon leather or linen, no authentic specimen has descended to us. Within the last ten years, four or five helmets of the 12th and 13th centuries have been discovered, one of which, of the time of King John, is to be seen in the armour court on the north side of the Nave, and will be described in a future article; but previous to the death of Sir Samuel Meyrick in 1848, no armour was known to exist in England of a date earlier than that of the helmet and gauntlets of Edward the Black Prince, preserved by good fortune rather than good guardianship in Canterbury Cathedral. Of the same period are the bascinet and heaume (Nos. 1 and 2) in this collection; the latter (No. 2) being the jousting helmet of Sir Richard Pembridge, who died in 1375, and which was formerly suspended over his tomb in Hereford Cathedral. It was presented to Sir Samuel by the dean and chapter. The bascinet (No. 1) may indeed be earlier, as it was obtained from Naples, and the form of it, were it even English, would induce us to attribute it to the very commencement of the reign of Edward III., while we know that fashion travelled then as now from the south, and that continental specimens may always be dated some years in advance of English. Sir S. Meyrick indeed believed this specimen to be unique, and has so described it in his own handwriting on the

card still appendant to it; but it must have escaped him that there was at Warwick Castle one of nearly the same date. It is engraved in Grose's work, plate 42, and is therein attributed to the celebrated but fabulous Guy, Earl of Warwick. It may fairly be supposed to have belonged actually to Guy de Beauchamp, Earl of Warwick, who died A.D. 1315. No. 3 exhibits an improvement on the bascinet by the addition of a removable vizor, which in the reign of Richard II., to which this specimen is assigned, assumed a peculiar form, the central portion projecting, and tapering to a sharp point. This fashion lasted with some variation to the reign of Henry VI. It was only used for battle. For the joust, the vizor was removed, and the heaume (No. 2) was placed over the bascinet. No. 4, is a heaume, or tilting helmet, of the time of Henry VI., as is indicated by the globular form of the crown and the roundness of the anterior portion, compared with No. 6, which is another of the time of Henry VII., flatter on the top, and presenting an angular front. On the side of an ivory casket in the Doucean collection of ivories may be seen two knights jousting, who are represented wearing heaumes of the latter description. No. 5, hung beneath, is a very rare and fine specimen of the headpiece, called the casquetel, worn during the close of the 15th century. It is attributed to the reign of Henry VII., being slightly engraved.

No. 7 is a masked bourginot, with a vizor made to represent a human face, with formidable moustaches. This species of helmet, taking altogether more precisely the shape of the human head, was called a bourginot from its being of Burgundian origin. No. 8 is an English armet, a helmet distinguished by the peculiarity of its opening at the back. The etymology of the name is uncertain. It has been conjectured by some to be only a corruption of the word helmet. However this may be, the headpiece is peculiarly English, and was, as well as the bourginot, much in fashion during the reign of Henry VIII.

These headpieces, from 1 to 8, have been chronologically arranged on the partition through which this court is entered from the east, commencing on the bracket nearest to the Nave. Rising above them are the weapons of the 15th century, called ranseurs and spetums, distinguished from the halbard by sharper

points and side projecting ears, those of the spetum being curved. Beneath are two square targets of the same period, and a beautiful ivory saddle, engraved all over with love verses in old German, and the figures of the two personages whose sentiments they express carved in high relief and in the costume of the time, recalling Chaucer's description,

“His saddle was of whale's bone,”

such being in the middle ages the ordinary name for ivory, which had become familiar to the Normans originally by the use made of the tusk of the walrus or sea-horse, and whose descendants continued to apply to elephantine ivory the ancient term for all similar material. At the entrance is also to be seen the morning star, a formidable weapon, used from the earliest times to the reign of Henry VIII., and still carried by the watchmen in Norway; and specimens of the two-handed sword, which seems to have been first used in England about the commencement of the 15th century, and remained in fashion to the middle of the 16th.

The earliest complete suit in the Meyrick collection is the first mounted figure in the Nave, on the south side, its date being about 1445, the reign of Henry VI. Although the era of complete plate is assigned with good reason to the previous reign of Henry V., and the armour of that time possessed characteristics which could not easily be mistaken, it is a singular fact, that in no public or private collection in England, France, or Germany, that is known to the writer, nor in the works that have been published illustrating the imperial and royal armouries of Russia, Spain, and Sardinia, is there to be found a suit which could be confidently ascribed to an earlier date than 1425. The tilting helmet, saddle, and shield of Henry V. moulder in rust and dust on oaken rafters, almost out of sight, over his tomb in Westminster Abbey, and helmets and spurs of that period are to be met with occasionally. Two bascinets remain at Goodrich Court, and one of similar form to them will be seen in the armoury on the north side of the Nave; but not a fragment of the long steel coats that bore the brunt at Harfleur or Agincourt have been as yet identified. In the Tower of London, in the Musée d'Artil-



lerie at Paris, the Rust Kammer at Dresden, and the Ambras Collection at Vienna, the earliest suits present the same features as those to be observed in the mounted knight from Goodrich Court referred to. The headpiece is the *salade*—so called from the Italian *salata*—introduced to England apparently in the reign of Henry VI., though the *bascinet* continued to be worn with and without the vizor. The peculiarity of the *salade* consists in its covering the upper half of the face, a horizontal aperture being made for the sight, as in the earlier tilting helmets, and projecting considerably behind where it terminates in a peak like the knight's chapeau, which was usually worn over it. The lower portion of the visage is guarded by a piece called the *hause col*, rising above the chin, and almost meeting the rim of the *salade*. The breast and backplates are of exquisite form and workmanship; the former consists of three pieces, independent of the taces—as the plates were called below the waist—and the latter of four, not including the skirt, and is fluted in the most tasteful manner, imitating the gatherings of some textile fabric. The *sollerets*, or steel shoes, are sharply pointed, a distinguishing characteristic of this epoch, and the outlines of all the pieces extremely elegant. It is of German manufacture. On the left arm is a fine shield, also German; the notch on the side was called the *bouche*, and was made for the passage of the lance. It does not appear before the reign of Henry IV. in England. The left thigh is protected by what English antiquaries call a *socket* (a fashion peculiarly German), the ornamentation of which induces us to attribute it to the same period as the suit. Immediately facing this figure is a magnificent fluted suit of bright steel, with pass guards, first introduced in the reign of Henry VII. The two centre suits, mounted in the Nave, are of the reign of Henry VIII. in England. The bright one, stamped with the Nuremberg arms, denoting the place of its manufacture, was brought from Vienna by the French General Amielle, and assigned by tradition to Maximilian, King of the Romans. The black and gold one is said to have belonged to an Elector of Bavaria. The third on the left or south side is of the date of Edward VI. or Philip and Mary. These are all extremely fine specimens of armour of the 16th century. The third on the

north side, a grand Elizabethan suit, does not belong to the Meyrick collection, and will therefore be described in the next article.

We will now return into the south court, in which the suits stand in regular chronological succession, from the reign of Henry VII. to that of Charles I. and the time of the Commonwealth, and ranged behind them the weapons of their respective ages—the bill, the halbard, the partisan, the pike, the lintstock, the battle-axe, the martel de fer, the mace, the latch or cross-bow, the matchlock, the wheel-lock, the firelock, and a German beheading sword of the time of Charles II.

Our limits will not allow us to dwell on the various peculiarities of this interesting and instructive series. We must briefly point out the fine fluted cap-à-pied suit with which it commences, date about 1495; the singular puffed and slashed suit, in imitation of the dress of the day, A.D. 1510; the beautiful globular breastplate hanging beside it, and another, with cuisses, ribbed and “engraved,” says Meyrick, “with a masterly freedom, in the very best style of the German school;” the black armour of a Knight of St. George of Ravenna, A.D. 1525; the suit of Genoese armour, with raised white ornament on a black ground, the prototype of the embossed armour, which indicated the rapidly approaching confession of its inutility as a personal defence by the elaborate art lavished on its decoration.

A mass of tilting armour, gilt and engraved, of the reigns of Edward VI., Philip and Mary, and Elizabeth, occupies the centre of this compartment. The coursing hat, the mentonnière, the volant piece, the grand guard, all superbly ornamented, are here exhibited. These trophies are followed by suits of long-waisted armour of the reign of Edward VI.; a fine suit of splints, the name given to that kind of armour made of overlapping plates, and called by the French *ecrevisses*, from their resemblance to the tail of the lobster,—the date of this suit is about 1558; a black suit of the reign of Elizabeth, 1592; a finely gilt and engraved one of the time of James I. in England, the badge on which, of hands conjoined grasping a flower, belonged to the family of Manfredi, of Faenza, better known to us as of Otranto, and that

of palm branches issuing from a coronet to the house of Grimaldi, Princes of Monaco. It is probable, therefore, that this suit might be identified by the discovery of a match about this period between those distinguished Italian families.

The series terminates with a black suit of the reign of Charles I., and the gorget which, after having been worn over the buff coat, and occasionally over the silk doublet, dwindled down into the gilt toy suspended by a blue ribbon round the neck of an officer on guard, within the recollection of the present generation.

Here, also, are to be seen the lobster-tailed casques, backs, breasts, and tassets, worn by the Cavaliers and Roundheads in the civil wars; and, while contemplating the single and triple barred helmets of this period, a circumstance is recalled to our memory which may not be without its lesson. Sir David Wilkie did the writer of these lines the honour of consulting him respecting the elaborate picture of John Knox Preaching the Reformation. He was desirous, he said, of being very correct in the costume he had introduced, and requested a candid opinion upon it; the picture being then finished, and ready for removal to the Royal Academy, for the purpose of exhibition. On its being pointed out to him that he had introduced in the gallery of the church, military personages wearing the barred helmets of the time of Charles I. in the reign of Mary Stuart, he replied that his reason for so doing was, that these persons were to be supposed as having visited the church with a desire to be unknown; and yet he had actually selected—more in the spirit of an Irishman than of a Scotchman—the open head-piece of the 17th century, through the bars of which the face was distinctly visible, in preference to the helmet of the 16th, the closed vizor of which would have defied scrutiny! The glaring absurdity of this anachronism was, notwithstanding, allowed by the great painter to remain, and to be disseminated by the burin of the engraver, although it might have been remedied in half an hour, with as much advantage to the effect of the picture as to its historical accuracy.

This anecdote “reminds us,” as an inveterate story-teller would say, of one more creditable to the taste and intelligence of another royal academician. Mr. A. Cooper’s “Battle of Bosworth”



graces, by permission of the Earl of Durham, the walls of the gallery of modern artists in this Exhibition (No. 195). While at work upon it the painter consulted Sir Samuel Meyrick as to how King Richard III.'s horse should be caparisoned. "In silk housings, embroidered with the royal arms," was the answer, "covering the steed from his ears to his hoofs." "Oh!" exclaimed the mortified artist, "that will never do for me, my principal object is to paint White Surrey, and if I cover him from head to foot, as you describe, I may as well not paint him at all." "But," rejoined the antiquary, "you tell me the moment you have chosen is that in which Richard made his last desperate charge, and slew Sir John Cheney, Richmond's standard-bearer. Now as this was at the close of the battle, the caparisons of the horse would probably by that time have been cut and torn to shreds, and the colour and anatomy of the horse in that case might be rendered sufficiently visible for your purpose." The true artist jumped at the suggestion. Look, reader, at the result!—the silken housings rent to ribbons, streaming in the wind, add action to the horse, tell a terrible tale of the fury of the fight, and completely satisfy the archæologist, while they display the peculiar genius of the painter, and give additional effect to the picture.

But to return to our armour. The chronological series terminated, we have to point out art treasures of various dates especially deserving the notice of the visitors. Beneath the portrait of Sir Samuel Meyrick, by the late H. P. Briggs, R.A., is placed one of the gems of the collection. The half-suit of Alphonso II., Duke of Ferrara, immortalised by Tasso in his dedication to him of the "*Girusalemme Liberata*;" born 1533, died 1579. It is perhaps the finest in Europe: that in which Sir Philip Sidney was killed at the battle of Zutphen (formerly at Stowe, and now, alas! to our great shame, at St. Petersburg), and another in the Louvre at Paris, ascribed to one of the Henries of France, may possibly contest its superiority, but without impairing its character as a *chef d'œuvre*.

The morion placed above it, and the front of a saddle below it, do not belong to the suit, but are of the same period, and but little inferior to it in workmanship. On the floor stands a most interesting relic of the 16th century,—an Italian armourer's

anvil! The taste and skill displayed in its ornamentation is a curious illustration of the feeling for art existing at that period, and rendering the manufacture of such magnificent specimens of armour as those immediately above it a labour of love to the enthusiastic and intelligent workman. Facing it, against the end of the horizontal glass case, stands another embossed half suit, imperfect, of Florentine manufacture, which, but for its magnificent *vis-a-vis*, might claim more than a passing tribute to its merit. Hard by, two tilting suits of the 16th century have been confronted on horseback, as running a course. The lance staves are painted, as in the old tournament rolls, with the supposed colours of the riders, furnished with vamplates, and headed, one with a steel point rebated or turned back, called a morne, and the other with a triple-pronged but blunted instrument, called a coronel, or cornel, as for a joust of peace. One of the figures has a shoulder-shield, or, as the French call it, a *manteau d'armes*, the raised lines on which may, as the suit came out of the arsenal at Munich, represent the arms of Bavaria, fusilly-bendy, argent, and azure. On the front of the saddle is the steel of Burgundy, and the date 1549. Against the columns are placed several tilting suits, more or less perfect, of the 16th century (principally of the reigns of Edward VI. and Mary) and glaives of the guard of the doges of Venice, and of the electors of Saxony of the same date.

In the horizontal glass case occupying the centre of the court are arranged a series of fire-arms, dating from the commencement of the 16th to the close of the 17th century. Amongst the most interesting specimens will be found the dragon, so called from the head represented at the muzzle, and from the use of which the troops now known as dragoons derived their name; a hand mortar of the time of Elizabeth, for throwing grenades; a snaphaunce, a blunderbuss, wheel-lock pistols, and dags of various dates, and a fine pair of pistols by Lazzarino Comminazzo. Here is also a matchless cross-bow of ivory, of the time of Henry VI., carved with sculptured figures in the military and civil costume of the period, and shields of arms, amidst which that of Bavaria is conspicuous. Near it are three lighter kinds of cross-bows for shooting bullets, called prodds by the English, two of them finely carved, and all of the 16th century, wind-

lasses for bending the latch, and a goat's foot lever for the prodd ; powder-flasks, touch-boxes, and patrons from the time of Henry VIII. to that of Cromwell, and a grenadier officer's cap of the reign of Queen Anne, which will recall to the mind of the visitor fresh from the gallery of modern painters, Hogarth's "March of the Guards to Finchley." To end where we began, with glass case J,—in the upper portion are to be seen three morions and two casques, all fine specimens of the embossed and engraved armour of the 16th century, and the vizor and beaver of a helmet of the reign of Francis I., representing with exquisite taste the upper part of the head of some fabulous monster, astonishingly beaten out of a flat piece of steel. Below them, on the south side, facing the court, are three targets of embossed leather, in front of which is the finely gilt and engraved head of a partisan, with the arms of Alexander Farnese, Duke of Parma and Placentia, 1586; a close gauntlet, forbidden to be worn in the tournament, as it was not possible to disarm a man when the hilt of his sword was locked in it; a right hand gauntlet, belonging to the suit of Henry, Prince of Wales, now, by permission of Her Most Gracious Majesty, exhibited in the north armour court, and of which it will be our "hint to speak" in the next article; and the bâton of the renowned Duke of Alva, presented to him by Philip II. of Spain. It is of steel, hollow, to contain the muster-roll of an army, and covered outside with Arabic numerals in gold, with divisions of silver on a russet ground. These are the results of calculations, according to the system of warfare in the 16th century, by which the general is apprised what number of men would occupy any given space. Some phrases in the French language are supposed to allude to this description of numerical truncheon, such as "*etre bien assuré de son bâton*," "*obtenir son objet par le tour du bâton*," and "*etre réduit au bâton blanc*," i. e., to his last shift by the exhaustion or obliteration of the calculations.

The east end of the glass case is filled with swords and daggers of the reigns of Henry VII., Henry VIII., Edward VI., Mary, and Elizabeth. The earliest taper to a very fine point, and have a ridge down the centre of the blade. There is a sword-breaker of the reign of Henry VIII., the name of which explains its



purpose ; a fine dagger, in its embossed sheath, of the same date ; two triple-bladed daggers, which, after being thrust into the body, are, by a spring, made to open within it ; a sword and wheel, with pistol combined, a Spanish knife, &c., &c. The side facing the Nave presents us with two of the chief treasures in this collection,—the targets of the Emperor Charles V., and of Francis I., King of France. The first is the work of Hieronymo Spaciori, a Milanese artist, whose name is engraved in the centre, around the spike underneath the two gilt cinquefoils. It is of steel, and ornamented with eight-and-forty gilt engravings, on a ground-work of niello, arranged in four concentric circles. The innermost represents the twelve signs of the Zodiac ; the next, twelve subjects from classical mythology ; the third, twelve incidents in the life of the Emperor ; and the fourth, as many illustrations of Holy Writ. As the latest historical event represented on it is the submission of the Landgrave of Hesse, which took place in 1547, it is presumed that it was made about 1550. The whole of the subjects are fully described by Sir Samuel Meyrick in Skelton's Engraved Illustrations. The worthy companion to this valuable relic, the target of Charles's great contemporary Francis I., was "exhumated in France," says Sir Samuel, in the same work, "and has suffered greatly from the pickaxe, which was struck through it, and from the hole thus made was broken into three parts. The gold, which once profusely adorned it, has been almost entirely removed to gratify the avarice of the finder, and the steel itself is in one place somewhat corroded. It was rescued from entire destruction by Count Vassali, who, after directing the several pieces to be cautiously and skilfully united, brought it with great care to this country. The design is by Giulio Romano, or his contemporary Primaticcio, and it was probably executed by Filippo Negroli, a celebrated Milanese armourer, known to have worked for Francis I." The historical event commemorated upon it is the retreat of the English army under Charles Brandon, Duke of Suffolk ; and the target is said by Sir S. Meyrick to have been presented to Francis by the Parisians in gratitude for their relief by the *levée en masse*, called out in aid of the French army under Tremouille. Amongst the other curiosities in this case, is a crest-holder, which

could be placed on the top of a plain helmet for the fixing of a crest, and removed at pleasure; a finely designed grotesque mask, the termination of a tailpiece for a horse, an embossed breastplate, and some pieces of armour gilt, and engraved with the same badges as the Italian suit of the time of James I. in the chronological series.

We have now briefly described the principal objects of interest and value in the south armoury, which, though not comprising the whole of the treasures acquired by Sir Samuel Meyrick, and deficient in specimens of the twelfth and thirteenth centuries, presents a mass of information to such as are inclined to study it, not to be exceeded, even if it can be equalled, by any private collection existing, to the best of our knowledge, in Europe.

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## CHAPTER II.

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### THE NORTH ARMOURY.

THE armour on the north side of the nave has been arranged on the same principle as that observed in the Meyrick Collection already described, and had not the committee been bound by the pledge given to Colonel Meyrick, that his armour should be exhibited "by itself apart," the intermixture of the rare and magnificent specimens collected in this court would have vastly increased the value of its exhibition as a school, as well as its effect as a spectacle. It would have required, however, greater space than was at the disposal of the committee, who had already promised the most eligible compartment (the Oriental Court) to Dr. Royle for the display of the art treasures from India, the corresponding compartment being at first reserved for engravings, but from the pressure of circumstances, since appropriated to the noble collection of paintings, the property of the Marquis of Hertford. The great object of this Exhibition being to teach, the next best plan appeared to be to repeat the lesson read upon

the south side, with such additional information as could be supplied by specimens from other sources, of which no variety existed in the Meyrick Collection. With this view several noblemen and gentlemen were applied to, the majority of whom kindly responded to the request, while Her Majesty and the Prince Consort most promptly and liberally extended their original permission, affording every facility for examination and selection.

Thus favoured, the director was enabled to present the public with an armoury on the north side, equally grand and instructive with that on the south, so that the information acquired by the study of one, would be additionally impressed on the mind, and illustrated by the examination of the other.

The series of head-pieces arranged on the partition corresponding with that on the south side, commences with a heaume of the 12th or earliest part of the 13th century, such as was worn in the reign of King John (1199-1216), contributed by the Earl of Warwick. It was discovered some years ago in digging amongst the ruins of Eynsford Castle, Kent; and may probably, therefore, have belonged to William de Eynsford, a powerful person in those days, and who possessed the manor in the 12th and 13th year of King John. This cumbrous, heavy, inelegant helmet was only worn in actual combat, when it was placed over the coif-de-mailles and chapel-de-fer (*Angl.* mail hood and iron skull-cap), and rested on the shoulders, which, it would seem, were in some danger of being severely injured if the heaume were forcibly turned round upon them by a vigorous stroke of the lance; for in the romance of Launcelot du Lac, the helmet of a knight is said to have been so turned that the edges grazed his shoulders, and the blood flowed over his armour (*ses armes estoient toutes engsanglantées*).

No. 2 is also the property of the Earl of Warwick. It is a vizored bascinet, with the camail or neck chain appended to it. Such head-pieces are seen as early as the reign of Edward II.; but we should ascribe this specimen to a much later date. It has been so exceedingly injured that the exact form of the cone cannot now be ascertained. This species of vizored bascinet continued in use to the middle of the 15th century.



No 3 is a heaume of the early part of the 15th century, very large, and of a fine form, sent from the Tower since the opening of the Exhibition.

No. 4 is a Venetian salade, of the time of Henry V. in England (1411-1422), and approximating in form to the ancient Greek helmet. This specimen is exhibited by Mr. Samuel Pratt, of Bond-street, London, to whom the committee are also indebted for

Nos. 5 and 6, two salades, of the reign of Edward IV., the latter having its original covering of velvet and ornaments of gilt metal, such as we see in illuminations of the 15th century worn in conjunction with the jazeraut jacket, which was covered also with velvet and studded with gilt nails.

No. 7 is a ponderous heaume of the early part of the reign of Henry VII. (Tower.)

No. 8, an English helmet of the reign of Henry VIII. exhibited by Lord De Lisle, and presenting us with that great rarity, an original crest, the porcupine collared and chained, the well-known cognisance of the Sidneys. This interesting relic is from Penshurst, the family seat, and its age would induce us to consider it as the actual helmet of Sir William Sidney, to whom Penshurst was granted by King Edward VI. Sir William was chamberlain of the household to King Henry VIII., one of the commanders at Flodden Field, in 1515, and grandfather of the all-accomplished Sir Philip Sidney.

No. 9 is an armet of the same date, opening at the back, the property of Mr. S. Pratt.

Beneath this series of helmets are glass cases, containing a matchless collection of spurs, chronologically arranged from the time of the conquest to the 18th century, the property of Mr. James, of Aylesbury, who has also kindly sent for Exhibition the fine long-toed solleret or steel shoe, with long-necked fixed spur of the time of Henry VI. placed in the adjacent upright glass case, in company with probably the earliest specimen of plate armour as yet discovered in England, viz. the pair of jambs and cuisses, connected by pieces of chain, and which may be fairly assigned to the time of Edward II. exhibited by Mr. Pratt; a pair of rude iron solleret stirrups of the 14th century (the Earl

of Warwick); and a pair of spurs, with a portion of chain mail of the 15th century, discovered in the bed of the river Seine, in France, encrusted with petrified clay.

A more singular and interesting group of relics has seldom been assembled.

Under a glass against the wall is a gorget of chain said to have belonged to Ralph Nevil, Earl of Westmoreland, temp. Henry IV., brought originally from Leeds Castle, Kent, by the late Mr. Newington Hughes, and exhibited by Lord Hastings.

We shall now proceed to notice the complete suits of armour, the first two of which have been removed from the armoury to the back of the screen at the main entrance.

One of them is a fine suit of the 15th century, from the Tower of London, and assigned to the reign of Henry VI. The long-toed sollerets and general form of the armour are characteristic of the end of that reign. The helmet appears later; but if the vizor is raised it is seen to be little more than a variety of the *salade*, indicating the approach to the more complete headpiece of the reign of Henry VII. In the hand of the figure is placed a fine lance of singular form. Near the door to Vestibule 4, Modern, is a *Pavoise*, a long shield so called, from behind which the archers took their aim. On it is depicted a knight armed like the equestrian figure in the nave (temp. Henry VI.) with *salade* and *hausse col*, and bearing on his shield *gules*, three swans *argent*. He is in the act of slaying a dragon. Behind the *Pavoise* are two battle-axes, one from the Tower, the other an exceedingly fine specimen, with serrated back, from the royal collection, Windsor Castle.

The other (No. 11) is of the same date with the first; the gauntlets armed with gads or spikes at the knuckles are particularly fine. This is also from the Tower of London.

Returning to the armoury, we find on the wall two shields of the same period. On one is depicted a knight bearing a shield with three swans, as on the *Pavoise*, and on the other a lady, in the costume of the time, hunting. With these are two cross-bows, called *latches*, with the *windlass*, or apparatus for bending them (Tower), and an *armet* of the reign of Henry VIII. exhibited by Lord De Lisle.

The third suit is from the Tower, of the earliest part of the reign of Henry VIII., added since the opening of the Exhibition. It is of very peculiar construction, having no joint that could be perforated by the finest pointed weapon. Being what the French term "*à culotte*," it could only have been worn on foot, and was probably made for a duel *à l'outrance*.

The fourth suit (against the wall a little nearer the transept) is a remarkably grand specimen of the same reign, with skirts or bases, as they were called in the civil dress of the period, formed of horizontal steel plates or lames, the lower portion being engraved with the Tudor rose. Round the neck of the helmet is the collar of the Order of the Garter. It is probable that this suit belonged to the King himself. In the hand of the figure is placed a magnificent partisan. The staff, hollow and of two pieces, is of exquisite workmanship, being of steel, inlaid and damasked with mother-of-pearl and gold, and displaying amongst other ornaments a double H with what has been considered a double figure of 8 interlaced in the centre, but which, on examination, will, we think, prove to be a double German-text S; four similar single letters of smaller size being placed round each cypher. The tradition is that this splendid weapon was presented by the Pope to Henry VIII. The Popes during his reign were Julius II., Leo X., Adrian VI., Clement VII., and Paul III. It is a curious subject for investigation, but our limits preclude the pursuit of it at present.

Near this suit will be seen one of the most interesting relics in this collection. A two-handed sword, exhibited by Lord De Lisle, the hilt and pommel most tastefully combining the crowned lion passant of the barony of De Lisle, and the bear and ragged staff of the Earls of Warwick. The joint testimony of these two remarkable cognisances favour the belief that this was the sword of John Dudley, Lord De Lisle, Earl of Warwick, and Duke of Northumberland, and who was attainted and beheaded in 1553, for the part he took in the usurpation of the Lady Jane Grey. The tradition in the family, however, is, that it was the sword of that nobleman's son, the celebrated Robert Dudley, Earl of Leicester, the favourite of Queen Elizabeth; and we have been informed that it is mentioned in an inventory of the Earl's



effects, taken by his order, at his castle of Kenilworth; but unless stated as having been made expressly for him, the form being of more ancient date, together with the fact that neither the barony of De Lisle nor the earldom of Warwick had descended to Robert Dudley, who died before his elder brother Ambrose, induces us to consider the sword as having been made for the father and not for the son. The blade has, unfortunately, been broken, and the remaining portion re-pointed: but the hilt is in fine preservation, and as beautiful as a work of art as it is interesting from its historical associations. With it is a square shield, late 15th century, with the bouche for the lance, exhibited by Mr. S. Pratt.

We have next a fine suit with globose breastplate and pass guards fluted and chamfered (temp. Henry VIII.), from the Tower of London; and then comes the superb shield, from Windsor Castle, said to be the workmanship of Benvenuto Cellini, and certainly of his time and school. It is exhibited here by the gracious permission of Her Majesty. Beside it are portions of a tilting suit, called *pieces de renfort* by the French, and the saddle belonging to it, all from Windsor Castle. The remainder of the suit is believed to be somewhere in the Tower, and to have been made for King Henry VIII. Such divisions are greatly to be regretted. Above is a half suit, black and white; with open casque of the same reign.

The sixth is a Burgundian suit from the Tower (No. 19), exhibiting a singular projecting breastplate, on which is engraved the badge of Burgundy (a saltier raguly), with some other device nearly obliterated; a flaming star is also engraved on the tuiles. In the trophy which follows will be remarked a bear spear, with engraved blade, exhibited by Mr. Pratt, to whom also belongs the adjacent tilting suit of the time of Philip and Mary (1553—1558), illustrating the return to old forms which characterises this short period, and induced Sir Samuel Meyrick to consider some suits, and portions of suits in his possession, as appertaining to the time of Edward IV. The jambs and sollerets of this suit are rather later in date than the upper portions.

Before a trophy of partisans, sword, and daggers of the 16th

century, stands a curious specimen of what has been called waist-coat armour, being a back and breast made in imitation of the doublet of Elizabeth's time, with buttons down the front; upon it is an engraved morion. (Tower of London.)

We have next an Elizabethan suit, gilt and engraved (Tower of London) (22), and an exceedingly fine Italian suit, commencement of the 17th century, said to have belonged to Hector Count Oddi of Padua, 1620. It has the very long tassets with genouillères, mentioned as early as 1544—(*tassettes couvrant les genoux*);—and the whole suit is engraved profusely with eagles displayed. (Tower of London.) Near this suit will be found a variety of weapons of the close of the 16th century, and amongst them two matchlocks, exhibited by Lord De Lisle, dated 1591 and 1595. The stocks are new, the old ones having crumbled to powder.

We have now reached the western end of the court, where the chronological series of suits terminates with two of the most interesting in this country. The first was, undoubtedly, made for Henry Prince of Wales, the eldest son of James I., whose early death was so universally lamented. The other is assigned to his ill-starred brother, Prince Charles, afterwards Charles I.

Prince Henry's suit (against the staircase screen) is the identical one in which he is painted in the well-known full-length portrait, by Von Somers, at Hampton Court, which, it is much to be regretted, is not amongst the historical portraits exhibited from that palace. It is profusely decorated with the royal badges of England, France, and Scotland, the rose, the fleurs-de-lys, and thistle; as well as with the letters H.P. conjoined under a coronet. The chanfront for the horse's head having the Prince's arms in full, gilt and enamelled. An extra gauntlet for the right hand, belonging to this suit, we have already pointed out in the Meyrick Collection (Glass case), and an extra helmet is placed at its feet, while it is surrounded by a complete set of tilting pieces (*pieces de renfort*) and an extra vam-plate for the lance. On the left hand of the figure is the long-bridled gauntlet. This chivalric young prince, who is said to have been "in armour frequently five and six times a day," applied, at the early age of ten, to Colonel

Edmonds, to send him a suit from Holland; and in 1607, the Dauphin, son of Henry IV. of France, sent him a suit well gilt and enamelled, together with pistols and a sword of the same kind, and armour for a horse. Three years later, 1610, on being created Prince of Wales, he caused a challenge to be given to all the knights in Great Britain, under the name of Meliades, Lord of the Isles; and on the day appointed, assisted only by the Duke of Lenox, the Earls of Arundel and Southampton, Lord Hay, Sir Thomas Somerset, and Sir Richard Preston, his instructor in arms, sustained the combat against fifty-six earls, barons, knights, and esquires; Prince Henry himself receiving thirty-two pushes of the pike, and about 360 strokes of the sword; being then not quite sixteen years of age. Sir Samuel Meyrick, who was anxious to identify the relic which he had acquired, remarks, that from the above circumstances of most of Prince Henry's armour being sent from abroad, the impression would be that this suit was of foreign manufacture; but there is in the State-paper Office an original warrant, ordering the payment of the sum of 200*l.*, the balance of 340*l.* for a rich suit of armour made for Henry Prince of Wales, dated July 11, 1614; he having died on the 6th of November, 1612. This document is directed by King James I. to the commissioners for the exercise of the office of High Treasurer of England; and states that, "whereas there was made in the office of our armoury at Greenwich, by William Pickeringe, our master workman there, one rich armour, with all peaces compleate, fayrely guilt and graven, by the commaundment of our late deere sonne Prince Henry, which armour was worth (as we are informed) the somme of three hundred and forty poundes only, soe as there remayneth due unto him the somme of two hundred poundes;" therefore, they are ordered to discharge the same forthwith. Now, as the suits sent from Holland and France, in 1604 and 1607, were made for Prince Henry at the ages of ten and thirteen, the size of the one before us renders it exceedingly probable that we have here, actually, the "rich armour, with all pieces complete, fairly gilt and graven," made by William Pickeringe, at Greenwich, when the Prince was in his eighteenth year, and which was ordered by him most likely with a view to some chivalric entertainment, in honour of the visit of the Elector Palatine, the affianced husband



of his sister Elizabeth, whose nuptials, however, he did not live to celebrate. In 1660 we have, apparently, another notice of this superb suit, which seems to have been amongst those originally kept in the gallery at Greenwich, but afterwards removed to the Tower, for in an inventory taken in that year, by order of a commission issued by Charles II., we find, "upon a horse statue of wood, one compleat tilting armour cap-a-pe, richly gilt, part graven, part damasked, made for Prince Henry, with two gauntlets, and one guilt grand guard, the horse furniture being one shaffroone of the same sort." The mention of two gauntlets is interesting, because it evidently implies two extra gauntlets, as they are coupled with the grand guard, the armour being previously described as complete cap-à-pied, which it would not be without gauntlets. We know where the extra right-hand gauntlet is. The other, it is probable, was an extra bridle gauntlet.

The next suit, said to be that of Prince Charles, does not afford us any internal evidence of that fact. It is evidently of Italian manufacture, elaborately engraved with naval trophies and ocean deities, but has no initials or badges by which we can identify it, nor have we any account, such as there is of his brother's armour, which would correspond with the suit before us. In one of King James's letters to the Prince, during the famous visit to Spain, he says, "Your officers are already put to the height of their speed to provide the five thousand pounds by exchange; and now your tilting stuff, which they know not how to provide, will come to three more;" and further on he adds: "I pray you, my baby, take heed of being hurt if you run at tilt." But Prince Charles was then in the twenty-fourth year of his age, and must have reached his full stature. We have, therefore, only tradition to rely upon; but whether regarded as two of the last full suits of ancient armour ever made in Europe, or as the personal relics of two princes whose untimely ends have excited so much sympathy, the interest attached to them is (as we have remarked elsewhere) exceedingly great, and our obligations to the illustrious personages who so promptly and graciously granted our requests that they might be added to the treasures previously ordered for removal to Manchester, must be proportionate.

Between these two suits is placed a superb half suit of embossed

steel, so manufactured that it might be almost considered silver, belonging to Mr. H. Magniac, and of the time of Charles I.; and above those memorials of the royal house of Stuart are displayed a fine Highland target and trophies of claymores, some of which are said to have been brandished in the cause of their unfortunate descendants, exhibited by the Marquis of Breadalbane and other contributors. The age of these weapons is uncertain, the same form having long prevailed, and the blade being occasionally much older than the hilt, as is the case with the one with a gilt basket guard from the royal collection at Windsor, and which belonged to His Royal Highness the Duke of Sussex. Some fine specimens of Highland broadswords are also displayed in a glass case near the column, from His Royal Highness the Prince Consort's private collection.

The buff coat of Sir Jacob Astley, Bart., the ancestor of Lord Hastings, and that of Sir Francis de Rhodes, Bart., from Barlborough Hall, Derbyshire, with a fine specimen of the long buff gauntlet for the bridle arm, sword, belt, swivel for carbine, &c., exhibited by Mr. Hatfield de Rhodes, a descendant of the gallant cavalier; and a close helmet of the same period (Tower) complete a series of military weapons and equipments from the reign of John to the time of the Commonwealth, on this side of the nave, supplying many links in the chain we have already drawn upon the southern.

There are three glass cases in this compartment. Two upright and a long horizontal one in the centre. We have already dipped into the first of the two upright cases, the front of which is occupied by the Doucean collection of ivories from Goodrich Court, and the eastern end by Mr. James's solleret and other rare specimens of ancient armour of the 14th and 15th centuries. The wall side of this case contains two embossed shields, exhibited by the Marquis of Breadalbane and Lord Delamere; the centre portion of Lord Breadalbane's of fine cinque-cento workmanship. Between them is one of embossed leather, from the collection of Lord Hastings. In front of them will be found a pair of stirrups, of marvellous beauty, the property of the Earl of Warwick; a dagger, with finely chased hilt and guard (Mr. H. Magniac), and some other choice specimens of embossed and engraved work of

the 16th century, from the Tower. In the upper part of the case is a fine masked bourginot, of the reign of Henry VIII., and some casques and morions of the time of Elizabeth; also a saddle, part leather, part bone, engraved with figures in the costume of the 15th century, and about the same age as the ivory one in the Meyrick Collection. The western end of the case contains various weapons of the 15th and 16th century; amongst the most worthy of notice a steel mace and wheel-lock pistol combined, richly engraved, of the time of Edward VI. from the Tower, and a magnificent martel de fer, the property of the Earl Cadogan.

The contents of the other upright case, marked L, consist of, on the wall side, two embossed shields from the Tower collection, one made of what is termed gilding metal, and a curious shield, belonging to Lord Hastings, painted on both sides; on the exterior is the head of a Medusa. In front of them are the swords of state of the cities of York and Lincoln, and a broken one, with fine hilt, from the Ashmolean Museum, Oxford, exhibited by the respective authorities. In the upper compartments are some portions of gilt and engraved armour, finely embossed and engraved helmets and morions, a gadded morion, so called from the spikes set round it, exhibited by Mr. Pratt; and the breast and back of a very small suit of armour of steel, silvered, said to have been made for Charles I. in his early boyhood (Tower). On the side facing the nave is the finely embossed breastplate of Maurice, elector of Saxony, mortally wounded at the battle of Sieverhausen, July 9th, 1553. The hole made by the fatal bullet affords a sad proof of the fact frequently questioned of such magnificent armour being worn in action, as well as of its ineffectual protection from the gradually improving fire-arms of the 16th century. A grand guard of the time of Henry VIII. (Mr. S. Pratt), and a close gauntlet, belonging to the tilting suit of that sovereign, portions of which are exhibited in the centre of this court, from Windsor. A pair of large-rowelled silver spurs, and the placate or extra breastplate, belonging to Sir Henry Dymoke's suit, mounted in the nave, of which we shall discourse more anon. At the eastern end are various weapons of the 17th century, the latest of which are a sword of the time of James II. and a pair of pistols of



the reign of William III. The western end contains a few oriental weapons, from various contributors.

The long glass case, in the centre, is filled with superb weapons from the royal collection at Windsor, and the national at the Tower. They are arranged as nearly as possible in chronological order, the earliest being a fine anelace (a species of dagger, evidently of oriental origin), of the time of Henry VII. The first tray contains a cup rapier and dagger, of exquisite workmanship, said to be those of Philip II. of Spain, and consort of Mary, Queen of England; a sword of Charles VI. Emperor of Germany; a sword of an Elector of Brandenburg; an exceedingly fine sword, the hilt of which is attributed to Benvenuto Cellini; and some other splendid swords of the 16th and 17th centuries. A beautiful pair of cup rapiers and daggers lie on each side of the tray. Then follow some fine match and wheel lock guns, pistols, &c. from 1509 to 1625. The hunting knife, or *trousseau de chasse*, as the French call it, of the great Swedish hero Charles XII., and another of the time of Louis XV., both from the royal collection. Then we have some magnificently ornamented firelocks, rifles, and pistols; one rifle, with a spiral barrel and heart-shaped bore, an anticipation of Lancaster's patent. The last tray is filled with superb dress and court swords, of the 18th and present century. Another tray is suspended beneath the Scotch swords, at the termination of the court, with equally fine specimens of cavalry swords and sabres, one of which has a cartouch-box, and enamelled medallions to match, of great beauty.

Issuing into the nave from this point, we come upon the sixth and latest of the mounted suits, to which we have more than once referred, and which is the property of Sir Henry Dymoke, the hereditary champion of England. We have purposely deferred noticing this suit until the present moment, as it formed no portion of the Meyrick Collection, and could not be arranged in the chronological series in the south court. It is also highly worthy of a separate examination.

It was presented, we understand, to an ancestor of Sir Henry Dymoke, on the occasion of the coronation of George I. as the customary fee of the champion; and from the circumstance of its being profusely ornamented with the letter E under a crown, as

well as, it is probable, from the dark colour of the suit, it was assigned without hesitation to Edward the Black Prince, and has always been so esteemed by the family. It is with deep regret we are compelled to dissipate this agreeable illusion ; but we trust to establish for it considerable interest, founded on fact. The form of the breastplate and other portions of the armour was sufficient at once to give it its correct date—late Elizabethan. But to set the matter at rest, upon taking off the placate, now in the glass case L, on account of the great weight of the suit (which, even without it, is fully as much as may be trusted upon its wooden charger), there appeared at the bottom of the breastplate the date “1585” (28th of Queen Elizabeth), a circumstance giving additional value to the suit. The armour has been originally of blued steel, richly engraved and gilt, with double borders, the exterior one containing roses, and the graceful intersecting scroll pattern being itself traversed by a broad band, in which occur at regular intervals, between military trophies, an E with its reverse under an imperial crown ; and when fresh from the hands of the maker its appearance must have been magnificent. The rust has now eaten into the blue, and given to it the appearance of russet ; while a portion of the saddle and the champfront for the horse’s head, which was found in the Grand Armoury at Windsor, has been so scrubbed that the blue is entirely obliterated and the steel quite bright. In Skelton’s “Engraved Specimens” (plate 130) is the representation of “a steel plate which protected the off side of the burr of a war saddle in the time of Queen Elizabeth,” and which is described by Sir Samuel Meyrick as having belonged to an officer of her guard. “It was sold,” he continues, “*as old iron, with other pieces, from the Tower of London*, and having been bought by a dealer, was purchased of him for this collection. The other parts of the same saddle had probably been so disposed of previously, as they are not now to be found. It is of bright steel, with the engraved places gilt, and its principal border is the frequently recurring architectural ornament of the time. The letter E, with its reverse and the crown, completely identify its age.”

It was, therefore, with great gratification that we discovered, at Windsor, “the other parts” of the saddle, which were in Sir

Samuel's time not to be found, and which not being at the Tower, had fortunately escaped being "sold as old iron" in company with the gauntlet of Henry, Prince of Wales, and Heaven knows what other valuable relics, and on examining the suit sent by Sir H. Dymoke, the identity of the remarkable pattern satisfied us that armour, saddle, and champfront had been made by one hand, and for the same personage, whoever he might be, in the year 1585, and that if an officer of Elizabeth's guard (as Sir Samuel Meyrick, who was not aware of the existence of the suit, had imagined), he must have been a very great officer indeed. We are not without hope that a little research may enable us to name the individual; in the meanwhile we have the pleasure of putting the right man's armour in the right place, as far as his saddle is concerned, if not the saddle on the right horse; and having, by Colonel Meyrick's permission, temporarily restored the plate in his possession to its original situation, the three scattered properties are reunited, after being separated at least for more than a century, if not since the time of Elizabeth. Must they be again divided?

With the relation of this little incident we close our observations on the two armouries in the Exhibition of Art Treasures at Manchester, the first attempt to make such collections instructive, by familiarising the eye to the gradual progression of form and ornament. The Rust-Kammer at Dresden, the Musée d'Artillerie at Paris, and other similar museums, are merely large storehouses, the valuable contents of which are more or less picturesquely displayed. In the Tower of London, Sir Samuel Meyrick, some years ago, succeeded in obtaining permission to abolish the most glaring absurdities, and to place the mounted suits in the horse armoury in their true order; but on the singular condition that names of historical personages should be appended to them all, whether with or without any reasonable foundation for such appropriation; and this childish practice is persevered in to the obvious depreciation of the value of such suits as can actually be assigned to their original owners. The chronological arrangement of the armour at Manchester, by showing what can be accomplished despite all the obstacles arising from restrictive pledges, conflicting interests, limited space, and disadvantageous



position, may happily have some influence on public opinion, both at home and abroad, and induce those who have the power, to exert it in improving the character of those national collections which, instead of merely gratifying idle curiosity, should be made to afford most valuable information, artistic, historical, and biographical.



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